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COMPLIMENTARY

EDITION PETERS

No. 3173b

KLAVIER MUSIK

(ALTE MEISTER)

des 17. und 18. Jahrhunderts

of the 17th and 18th Centuries

Germany Deutschland Allemagne

Böhm, J. K. Fischer, Froberger, Graun, Kerll, Kirnberger

II

(Walter Niemann)

PRINTED IN ENGLAND

BACH

CAPRICCIO

B dur B flat major Si bémol majeur

Sopra la lontananza del suo fratello dilettissimo

auf die Abreise seines geliebten Bruders

on the Departure of his Beloved Brother

Johann Jacob Bach (1704)

Arioso

Seine Freunde versuchen, ihn von der Reise abzuhalten.

His friends try to persuade him to abandon his journey.

Andante

Warnung vor Unfällen, die ihm auf der Reise passieren könnten.

They suggest various accidents which may befall him in foreign parts.

Adagio

Klagegesang seiner Freunde.

Lamentations of his friends.

Andante con moto

Die Freunde nehmen Abschied von ihm, da sie sehen, dass alles Bitten umsonst ist.

Seeing that it cannot be otherwise, his friends gather to bid him farewell.

Aria di Postiglione

Der Postillion bläst.

The Postillion's horn-call.

Fuga all' imitazione della cornetta di Postiglione

Fuge, basiert auf der Postillion-melodie.

Fugue, based upon the Postillion's horn-call.

Edition Peters No. 208c

KUHNAU

BIBLISCHE SONATE 1700

Der Streit zwischen David & Goliath

The Battle between David & Goliath

(1) Das Pochen und Trotzen des Goliath.

(1) Goliath's boasting.

(2) Das Zittern der Israeliten, und ihr Gebet zu Gott bey dem Anblicke dieses abscheuligen Feindes.

(2) The trembling of the Israelites at the appearance of the Giant, and their prayer to God.

(3) Die Hertzhafftigkeit Davids, dessen Begierde, dem Riesen den stoltzen Muth zu brechen, und das kindliche Vertrauen auff Gottes Huelffe.

(3) David's courage, his desire to humble his dreadful enemy, his confidence in the aid of God.

(4) Die zwischen David und Goliath gewechselten Worte, und der Streit selbst, darbey dem Goliath der Stein in die Stirne geschleudert, und er dadurch getoetet wird.

(4) The struggle between the two, and their contest; with his sling David throws the flint at the forehead of the Giant, Goliath falls.

(5) Die Flucht der Philister, ingleichen wie ihnen die Israeliten nachjagen.

(5) The flight of the Philistines, and their pursuit by the Israelites.

(6) Das Frohlocken der Israeliten ueber diesem Siege.

(6) The Israelites' joy at their victory.

(7) Das ueber dem Lobe David von denen Weibern Chorweise musicirte Concert.

(7) The concert by the women in honour of David.

(8) Endlich die allgemeine in Tantzen und Springen sich aeussernde Freude.

(8) The general jubilation, and the joyful dancing of the people.

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PETERS EDITION & HINRICHSEN EDITION

NEW YORK LONDON FRANKFURT

ALTE MEISTER DES KLAVIERSPIELS

KLAVIER-MUSIK des 17. und 18. Jahrhunderts

PIANO MUSIC of the 17th and 18th Centuries

I (Edition Peters No. 3173a)

William Byrd. The Bells 2
John Bull. The King's Hunting Jigg 7
Couperin. Les petits moulins à vent/The Little Windmills . . 10
Claude Daquin. Le Couckou 11
Francesco Durante. Studio 14
Girolamo Frescobaldi. Due Canzone 17
Baldassare Galuppi. Sonate 20
Louis Marchand. Gavotte 27
Giovanni Battista Martini. Gavotte 28
Pietro Domenico Paradisi. Sonate 30

II (Edition Peters No. 3173b)

Georg Böhm. Presto 2
J. K. F. Fischer. Praeludium, Rondeau 4
- Sarabande 5
- Praeludium und Chaconne 6
J. J. Froberger. Suite " Auff die Mayerin " (Variationen) . . 11
- Zwei Sarabanden. 18
- Toccata 19
C. H. Graun. Gigue 23
J. K. Kerll. Capriccio " Cucu " 27
- Canzone 30
J. P. Kirnberger. Polonaise, Menuet, La Lutine, La Gaillarde . 32
- Courante, Gavotte 34

III (Edition Peters No. 3173c)

Johann Krieger. Partita No. II 2
Johann Kuhnau. Praeludium, Gigue 5
- Bourrée, Gavotte, Presto 7
F. W. Marpurg. Menuet, La Badine, La Voltigeuse . . . 10
Johann Mattheson. Allemande 14
Gottlieb Muffatt. Air, Menuet 18
Johann Pachelbel. Fugen über des Magnificat 20
F. X. Murschhauser. Aria pastoralis variata 24
Samuel Scheidt. Passamezzo-Variationen 28

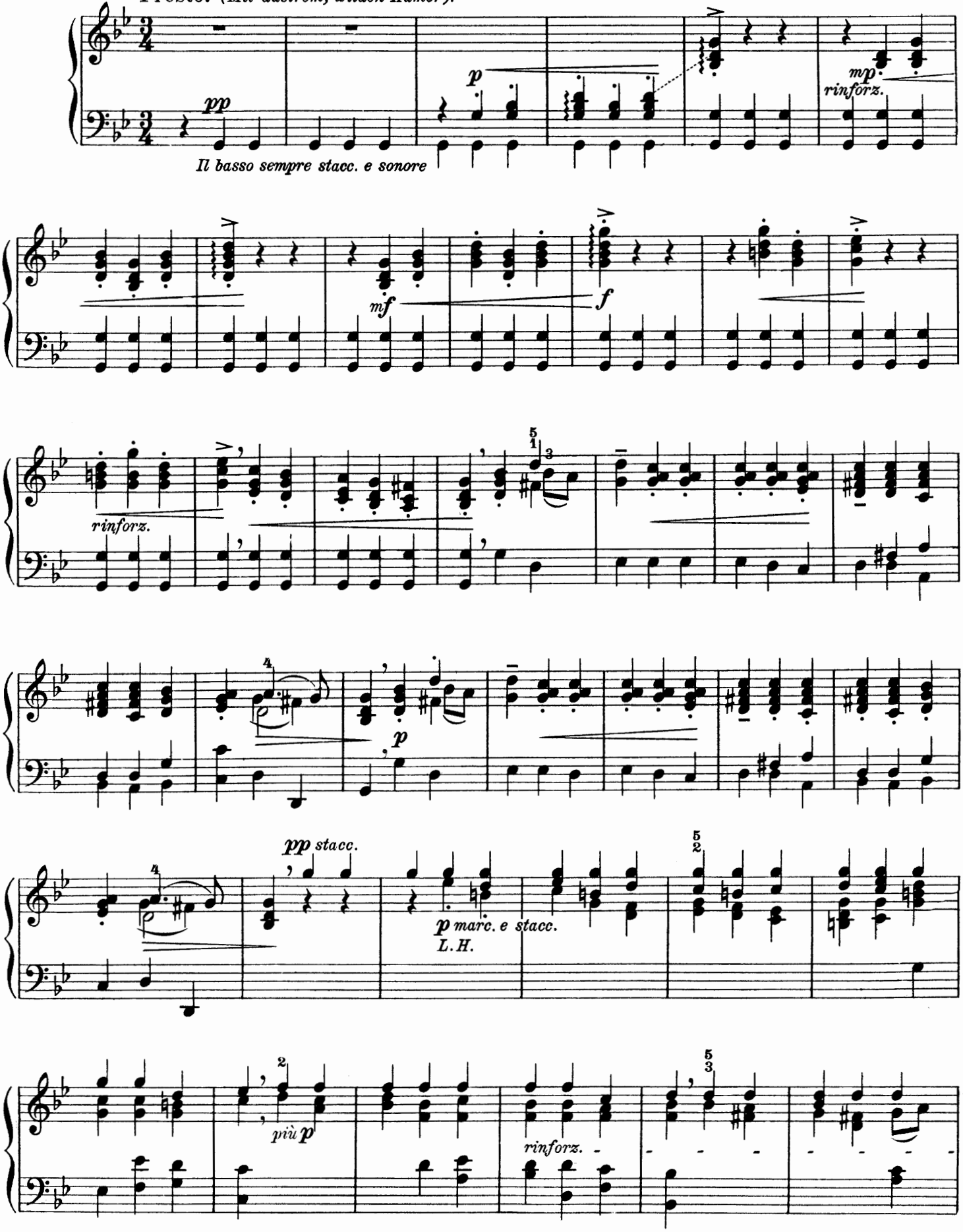
HINRICHSEN EDITION & PETERS EDITION

NEW YORK LONDON FRANKFURT

Presto.

Georg Böhm.
(1661-1733)

Presto. *(Mit düstrem, wilden Humor).*



Nb 7 x P
Vol. 2

e stretto

f con fuoco

molto marc.

e stretto

sffz

e stretto

sffz sempre

ff

e stretto

sffz

f

p

f

ff

mp

ff

f

con molto fuoco

un pochett. rit.

in tempo

sfffz p poco a poco ritard.

mf

Präludium und Rondeau aus der II. Suite.

Präludium.

Lento.

Johann Kaspar Ferdinand Fischer.
(1650–1746 [?])

sempre molto tenuto e pesante — *simile* — *dolce*

p

Ped. mit jedem Harmoniewechsel

rinforz. — *mf* — *cresc.* — *sempre*

dim. molto — *p* — *molto rinforz.*

f — *dolce* — *p* — *dim.*

pp — *espr.* — *cresc.*

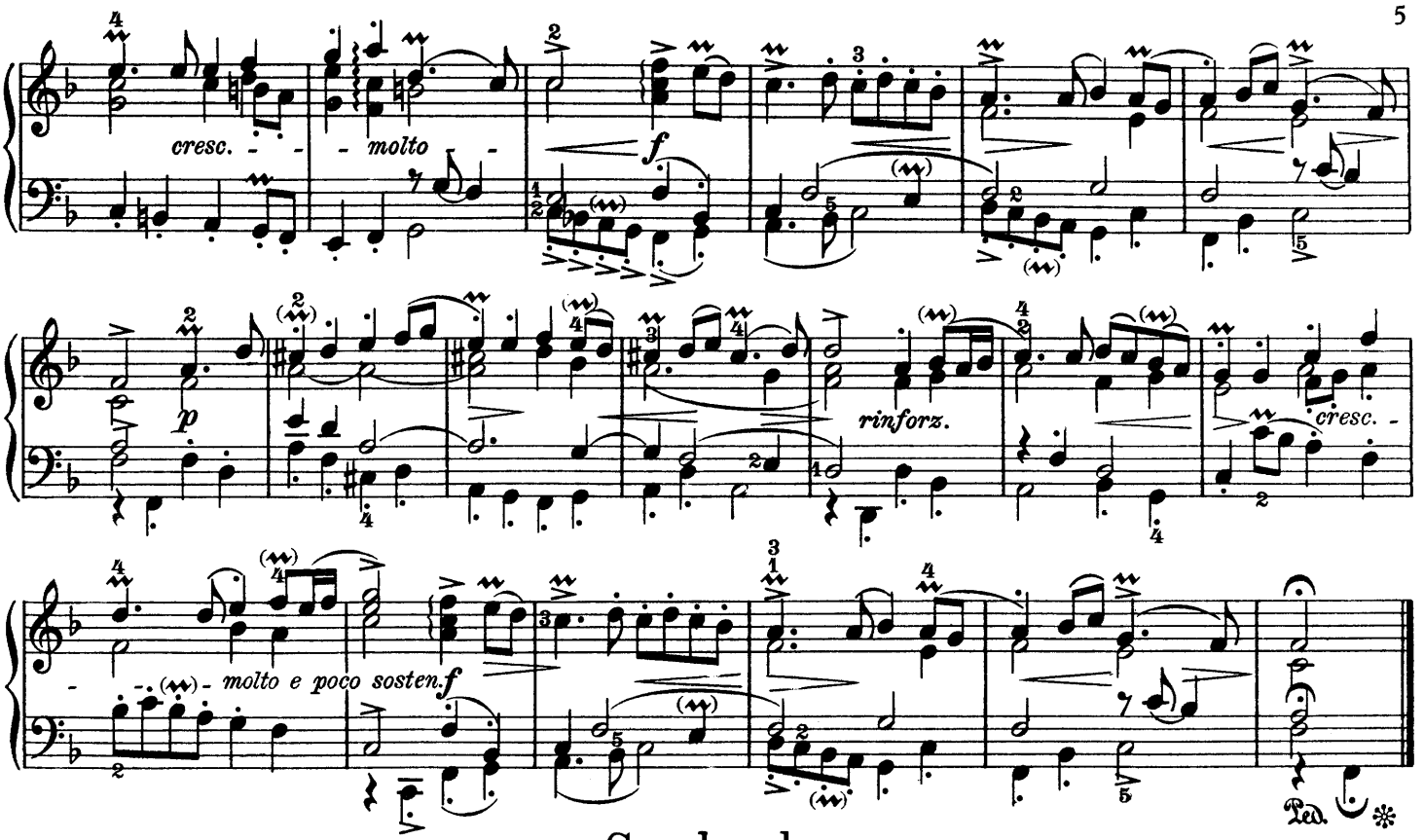
mf — *dolce* — *molto* — *p* — *ed al - lar - gan - do al sfz* — *Fine.* — *pp*

Ped. ✻

Rondeau.

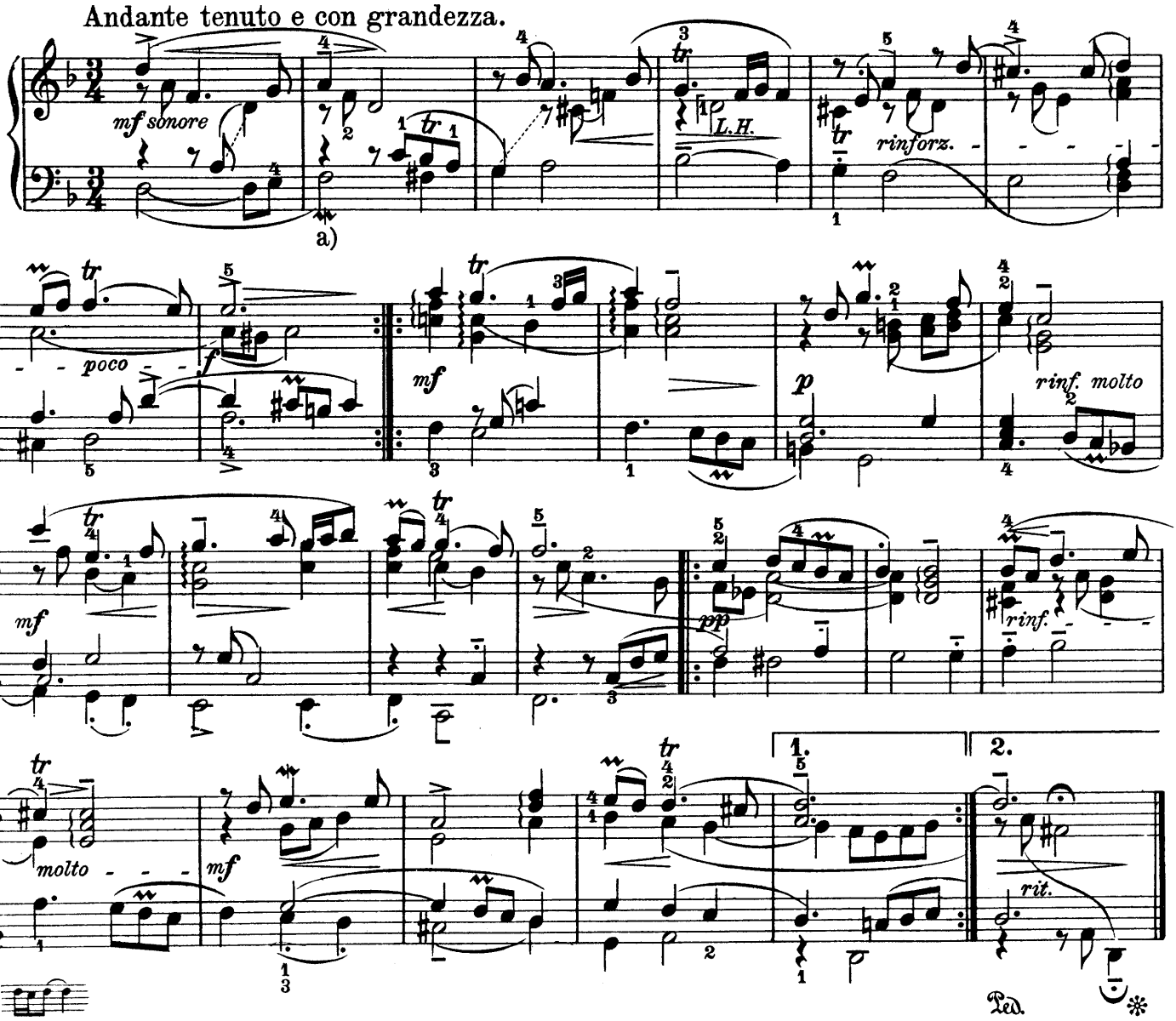
Allegro moderato ma con brio.

f — *p*



Sarabande.

Andante tenuto e con grandezza.



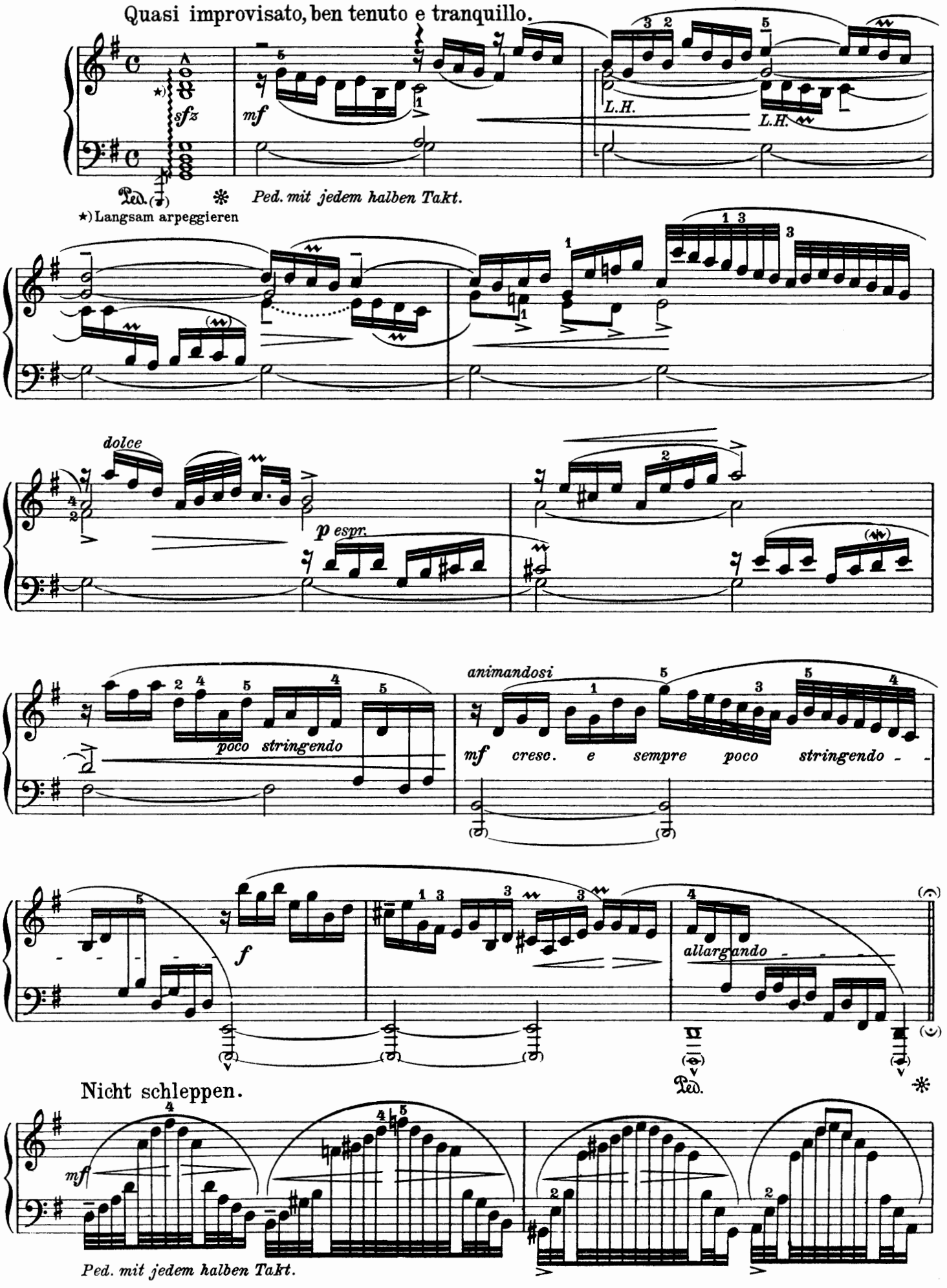
a)

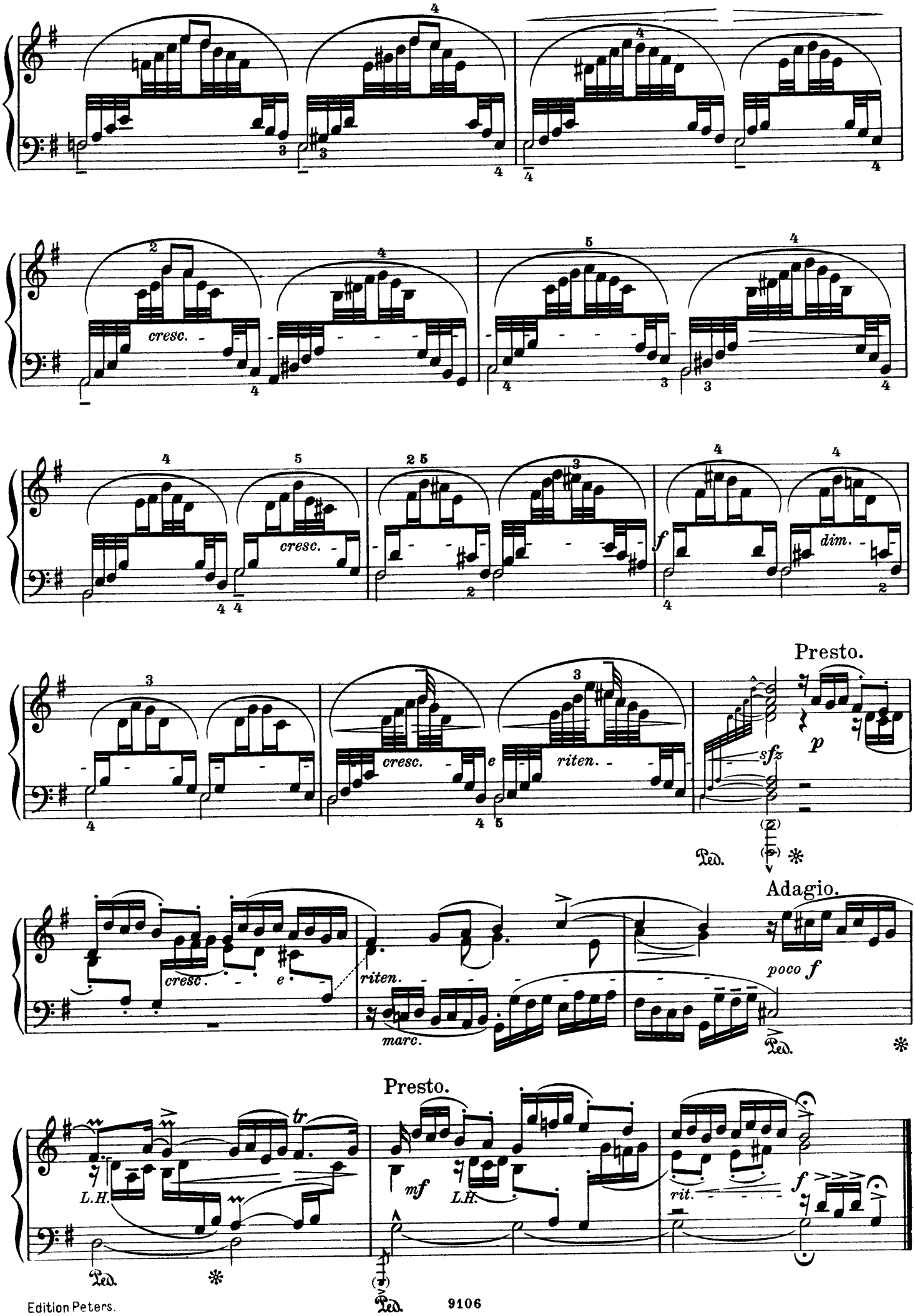
Präludium und Chaconne.

Präludium.

Johann Kaspar Ferdinand Fischer.

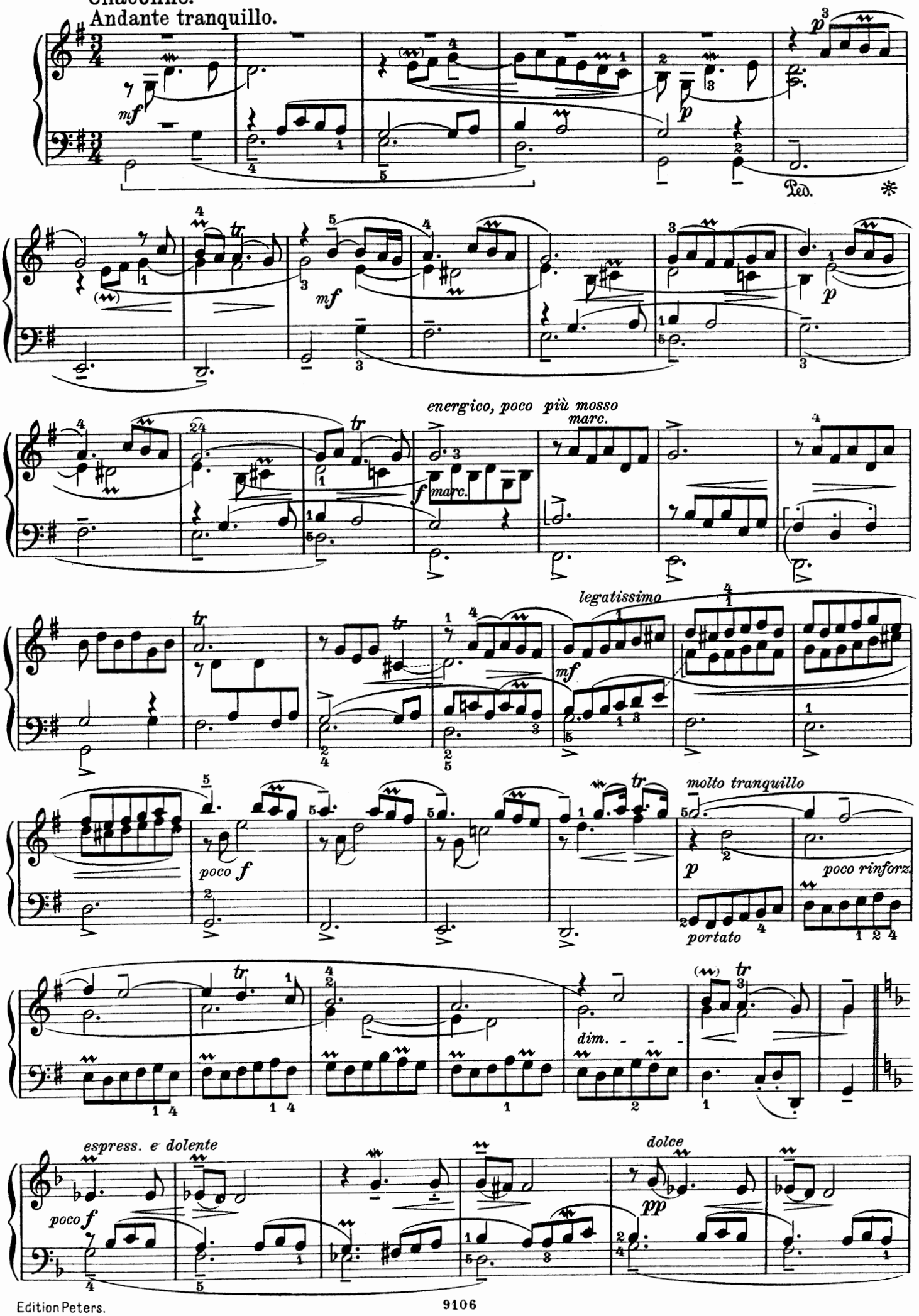
Quasi improvisato, ben tenuto e tranquillo.

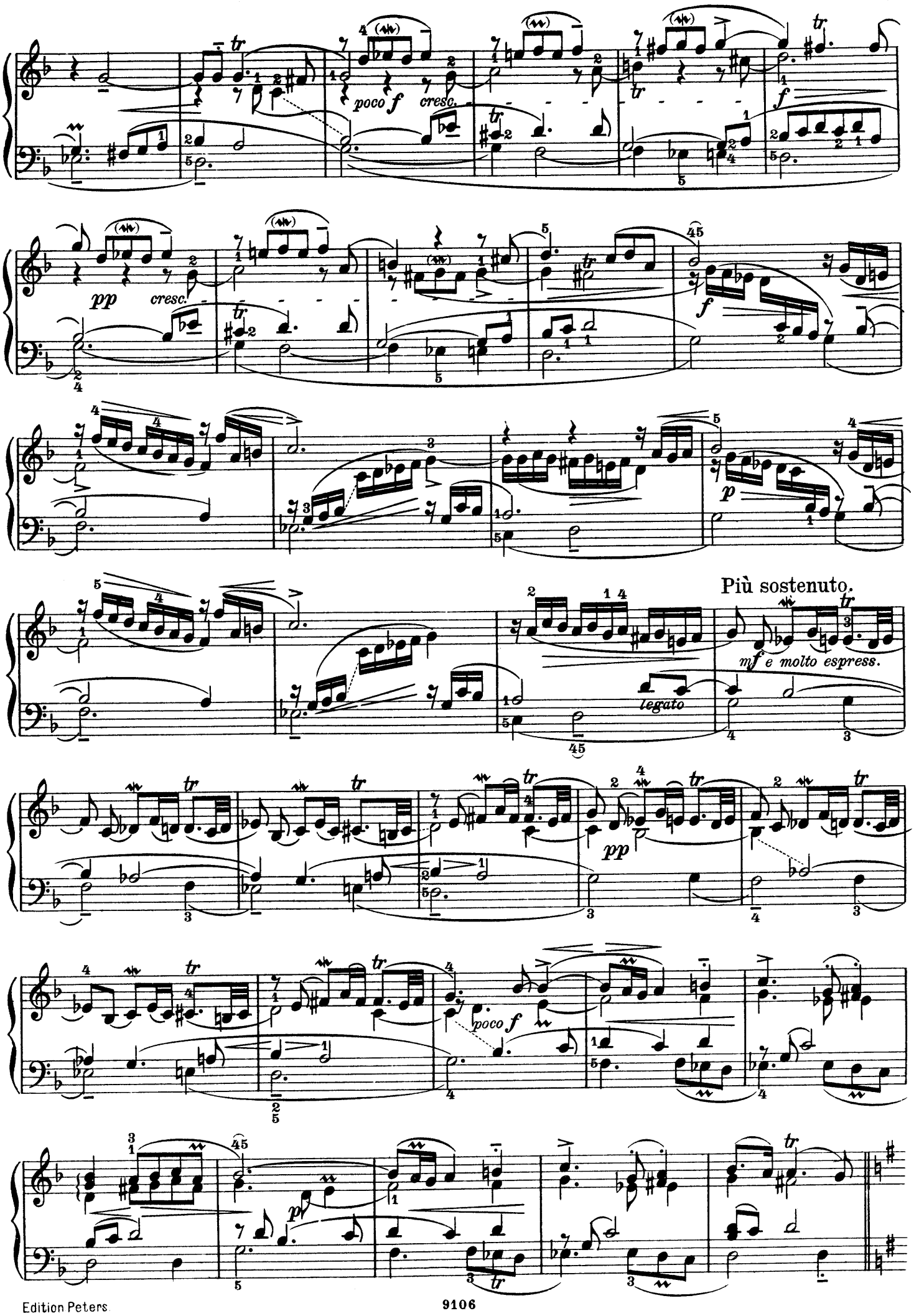


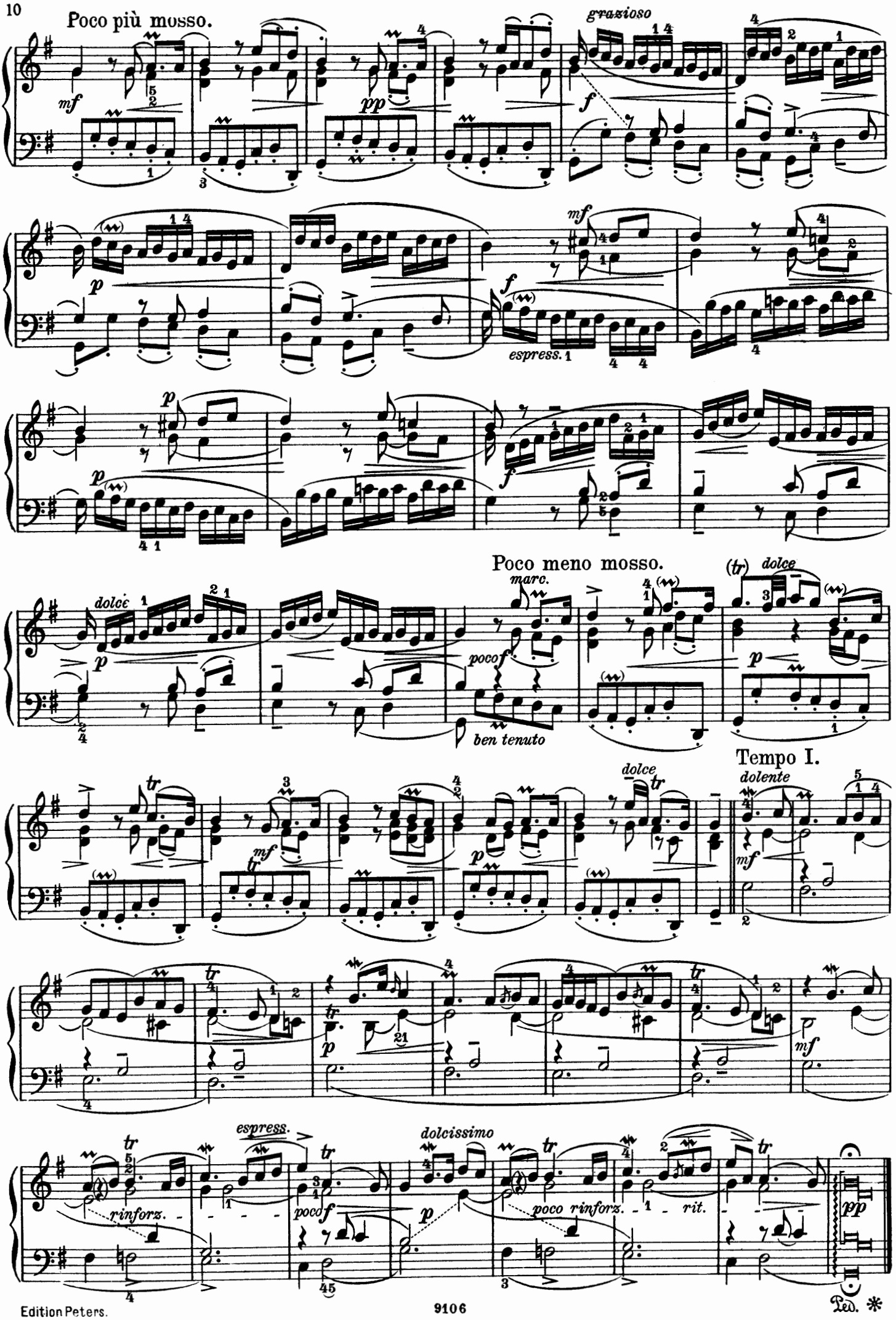

cresc.
cresc.
dim.
Presto.
cresc.
riten.
sfz
p
Ped.
Adagio.
cresc.
riten.
marc.
poco f
Ped.
Presto.
L.H.
tr
mf
L.H.
rit.
f
Ped.
Ped.

Chaconne.

Andante tranquillo.




poco f
cresc.
pp
cresc.
f
p
Più sostenuto.
mf e molto espress.
legato
pp
poco f
p

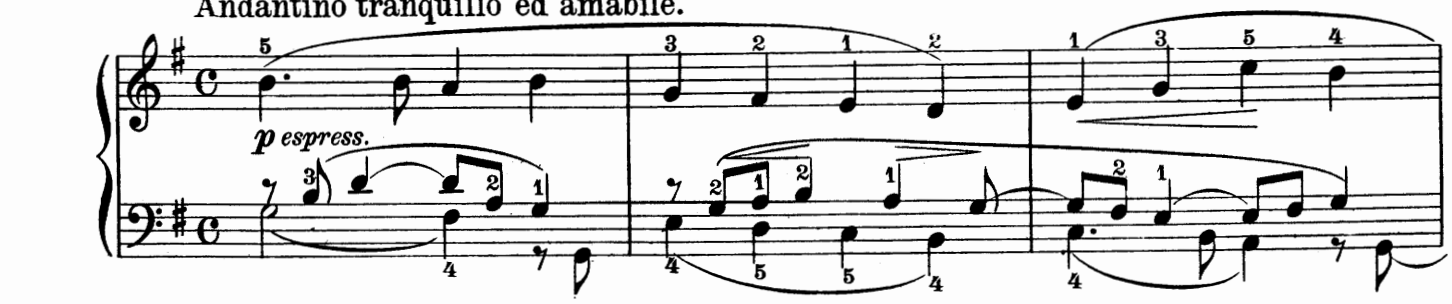

Poco più mosso.
grazioso
espress.
Poco meno mosso.
marc.
dolce
ben tenuto
Tempo I.
dolente
rinforz.
espress.
dolcissimo
poco rinforz.
rit.

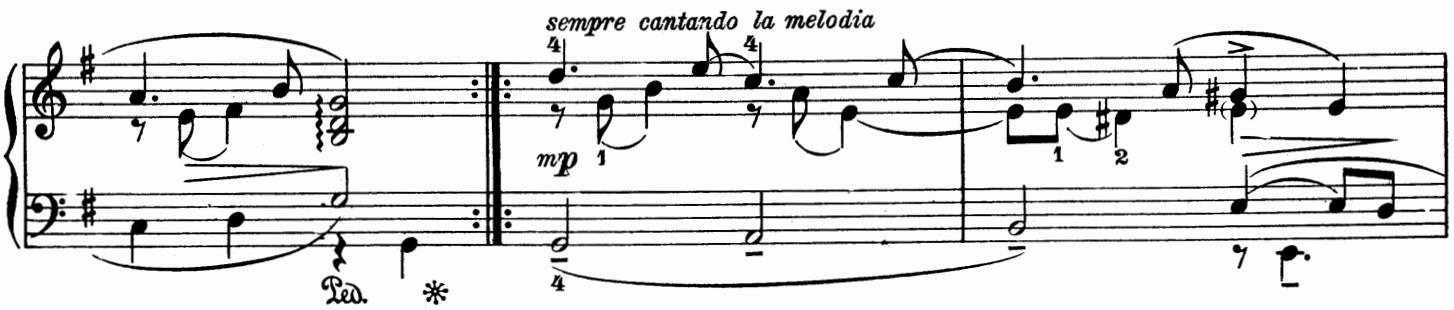
Suite „Auff die Mayerin."

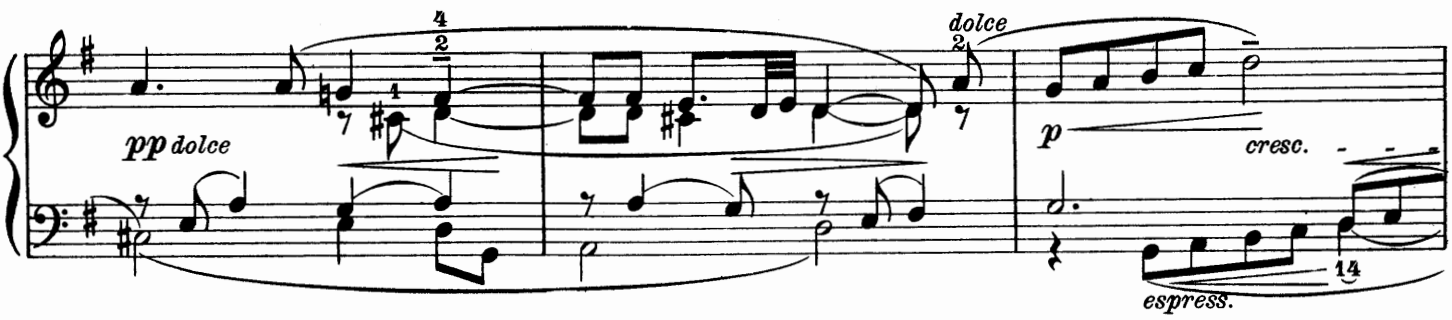
Prima Partita (Thema.)

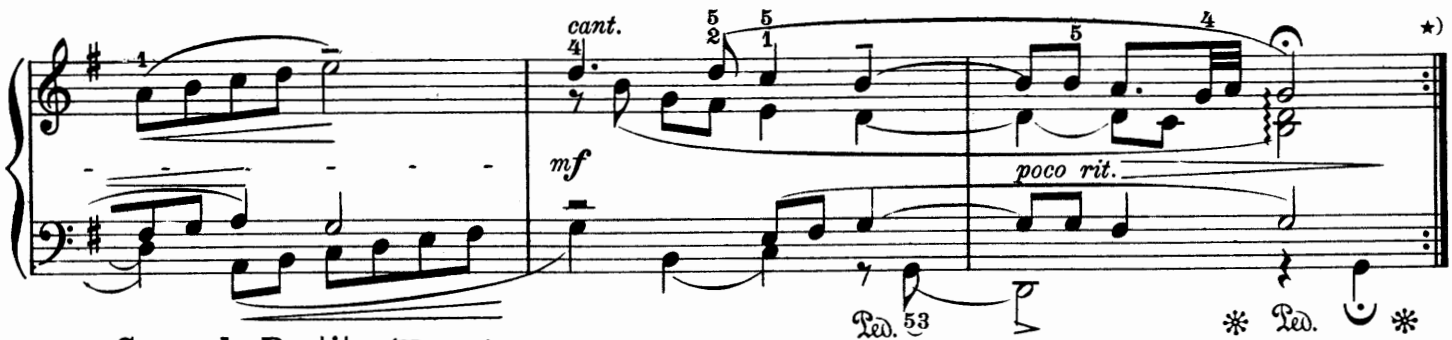
Johann Jacob Froberger.
(ca.1600–1667)

Andantino tranquillo ed amabile.



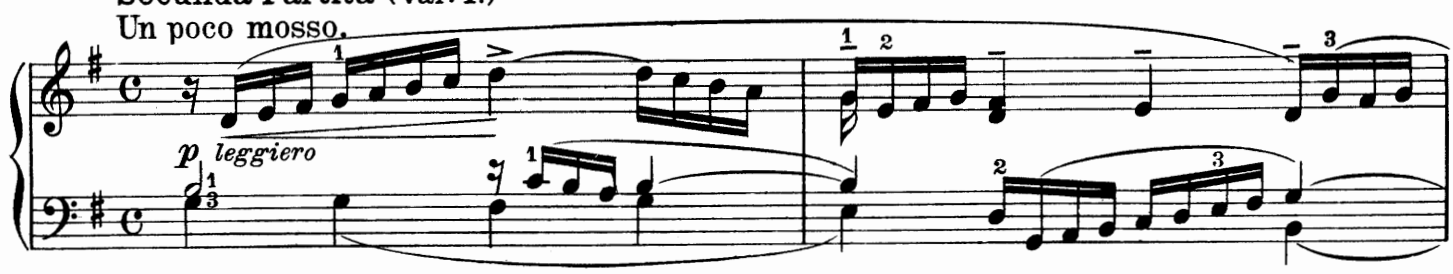


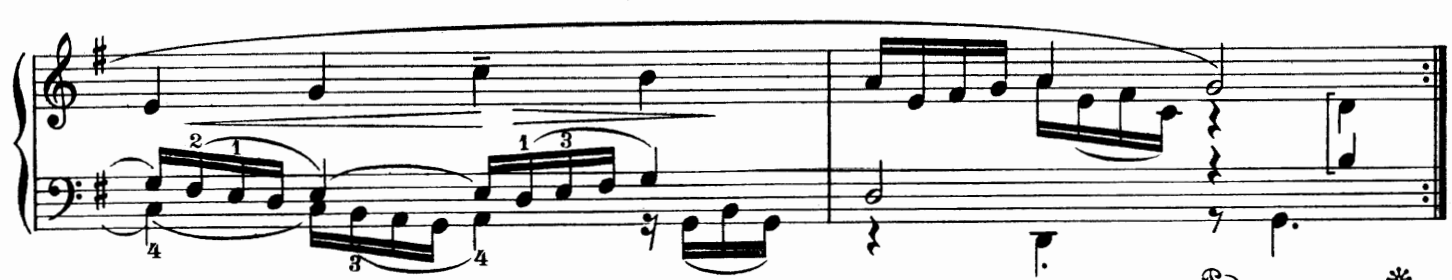




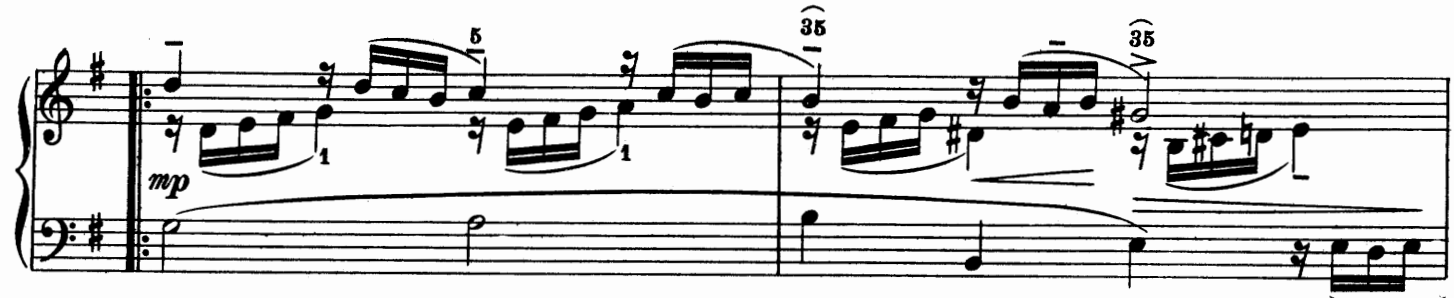
Secunda Partita (Var. I.)

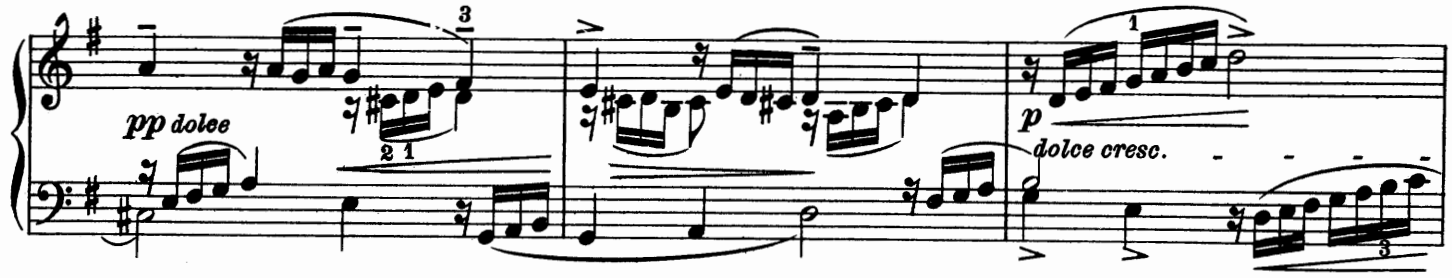
Un poco mosso.

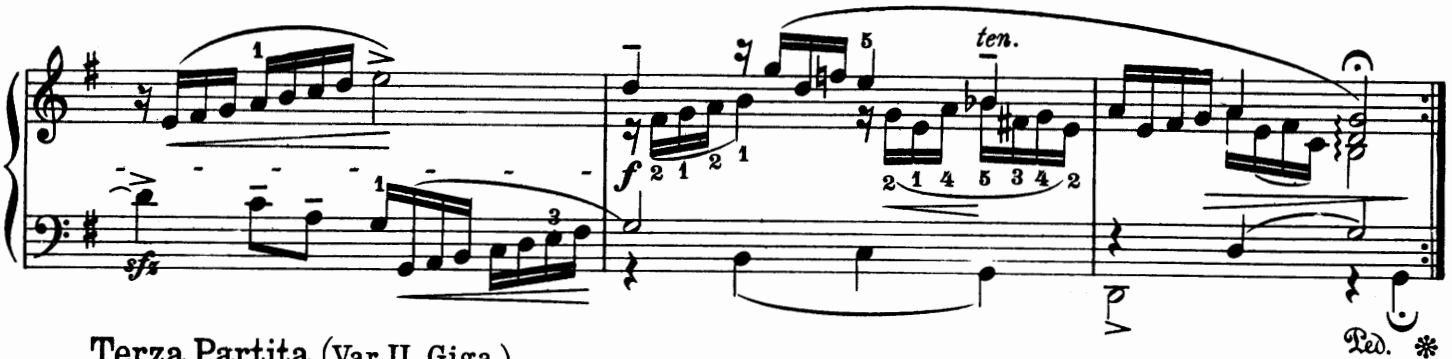




★) Aus den Denkmälern der Tonkunst in Österreich, 4. Jahrgang.

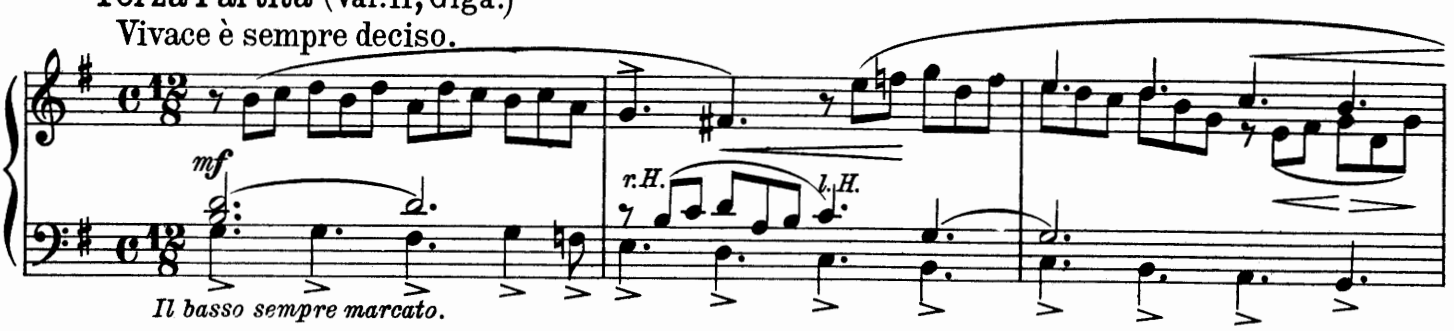


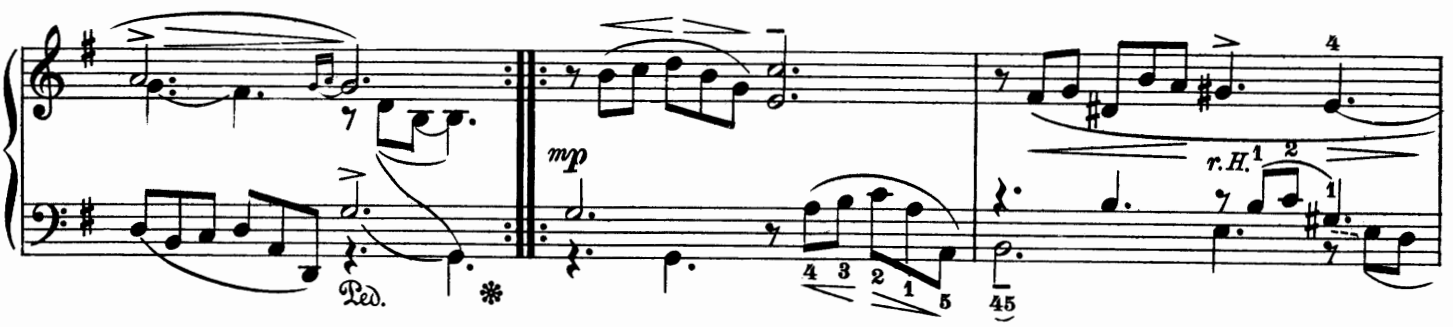


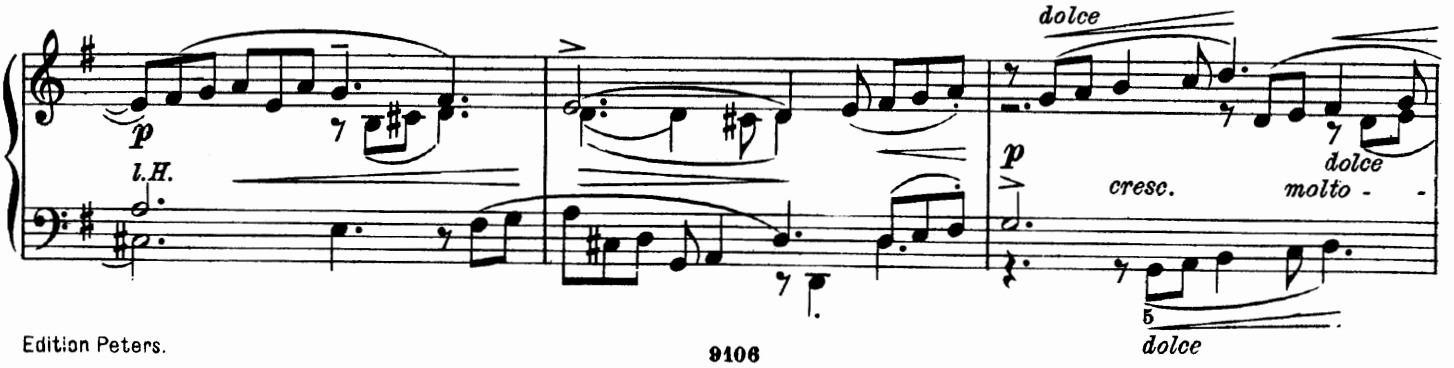


Terza Partita (Var. II, Giga.)

Vivace è sempre deciso.







- - *sempre* - - *espr.* - -

espr.

poco f

Ped. ✻

Quarta Partita (Var. III.)

Molto vivace.

sempre pianissimo

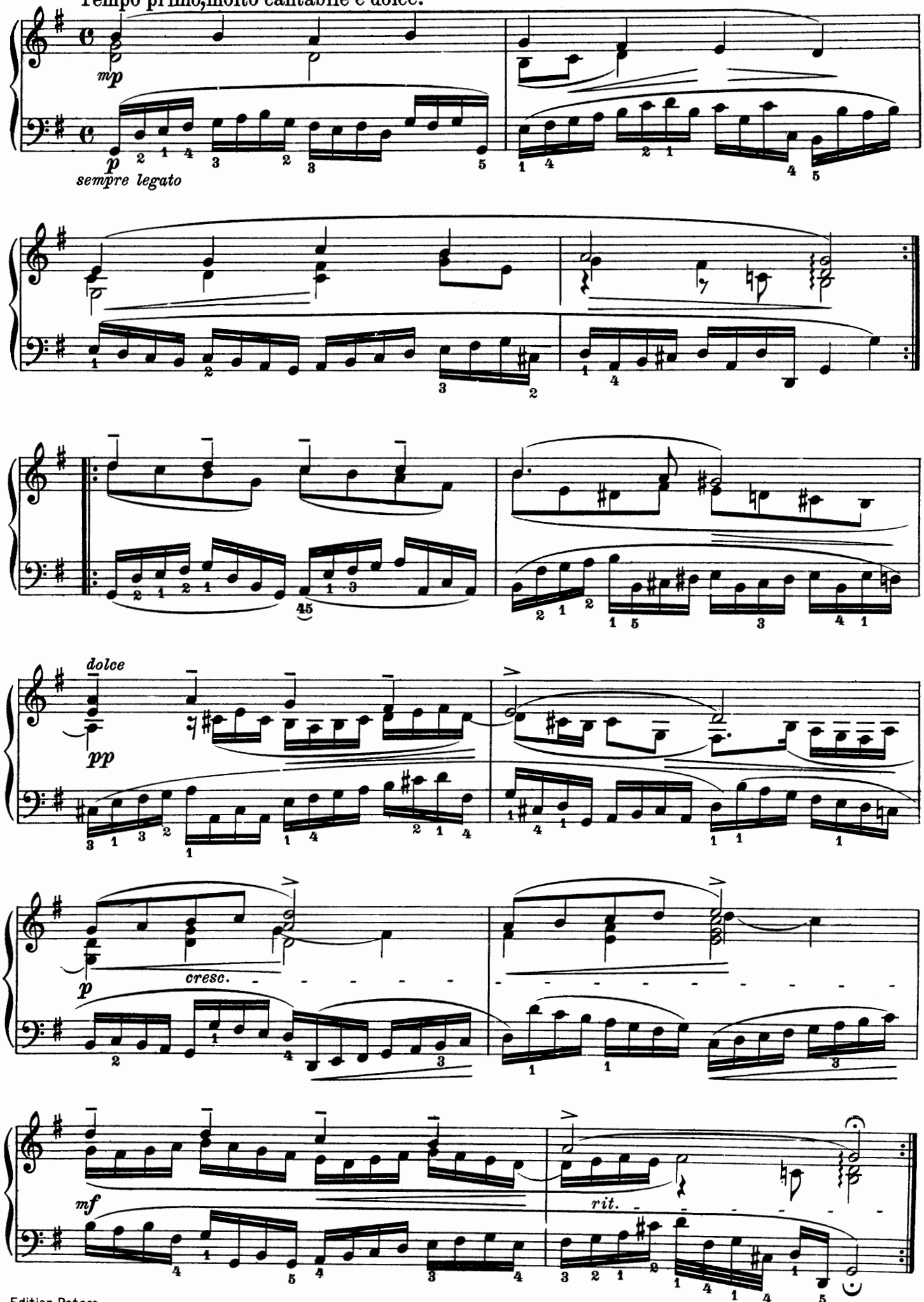
sempre pp

p

poco rit.

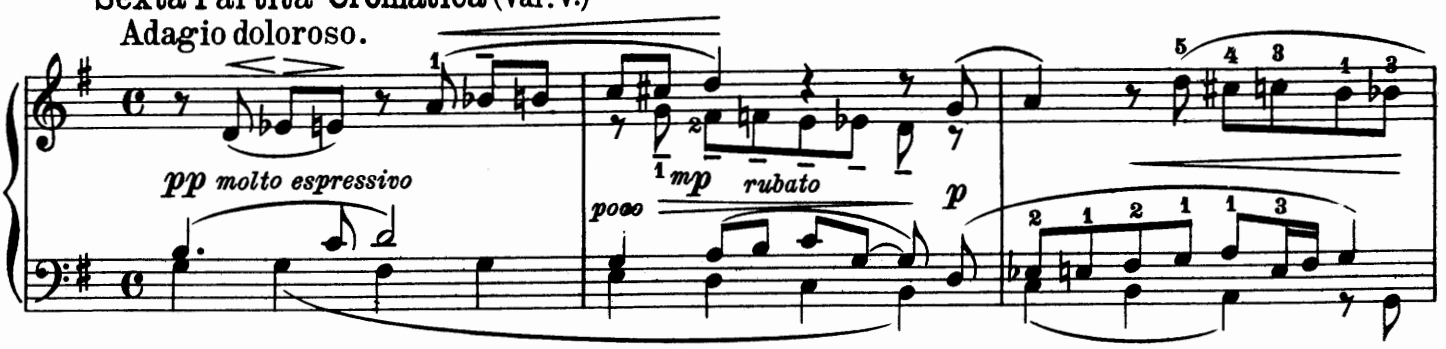
Quinta Partita (Var.IV.)

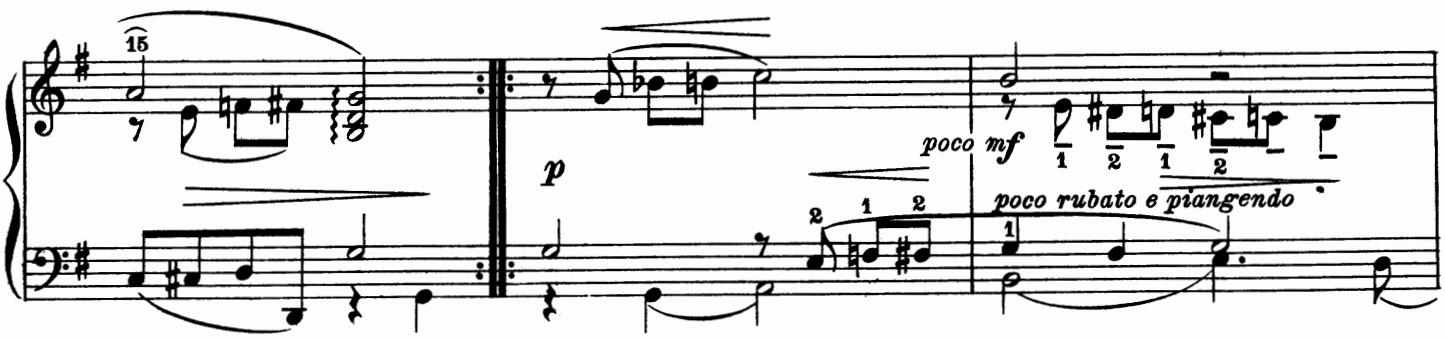
Tempo primo, molto cantabile e dolce.

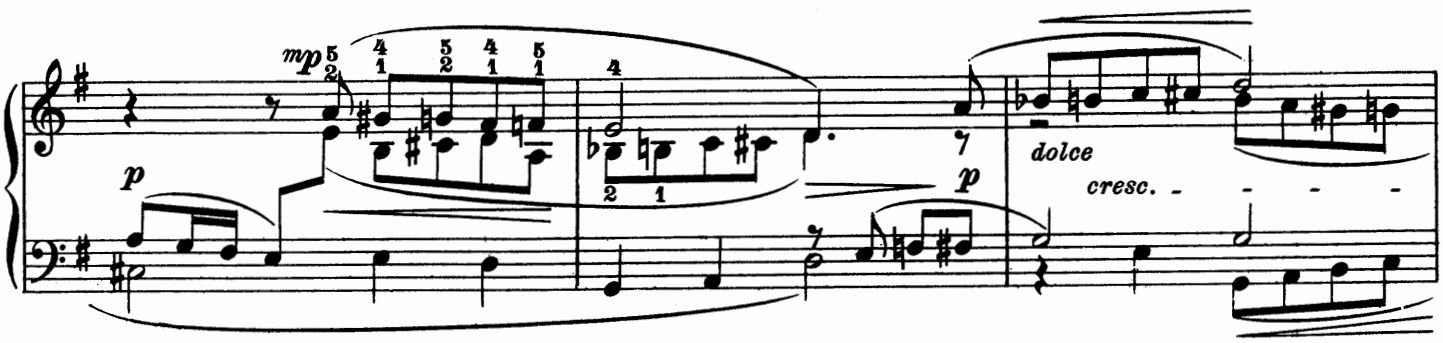


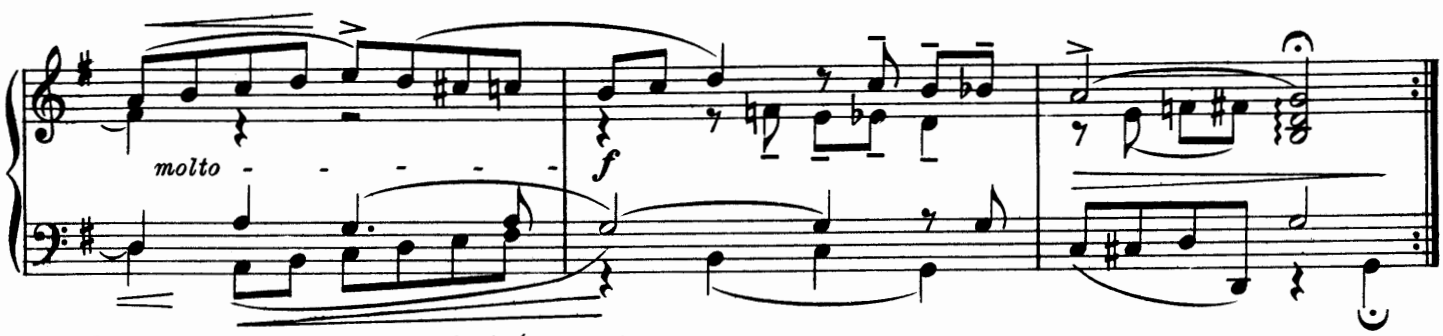
Sexta Partita Cromatica (Var. V.)

Adagio doloroso.



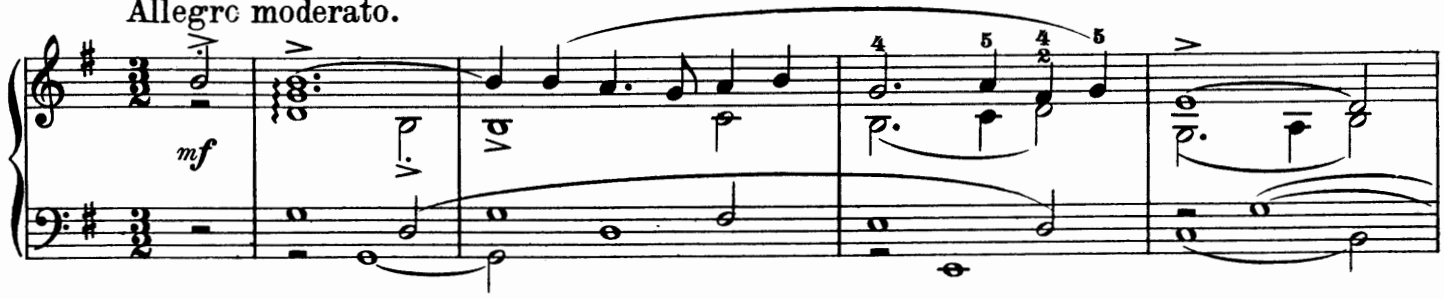


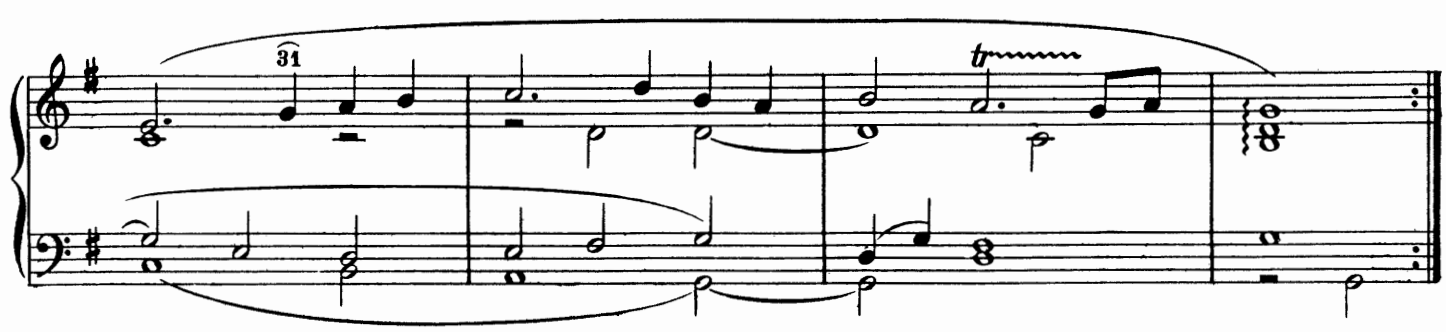


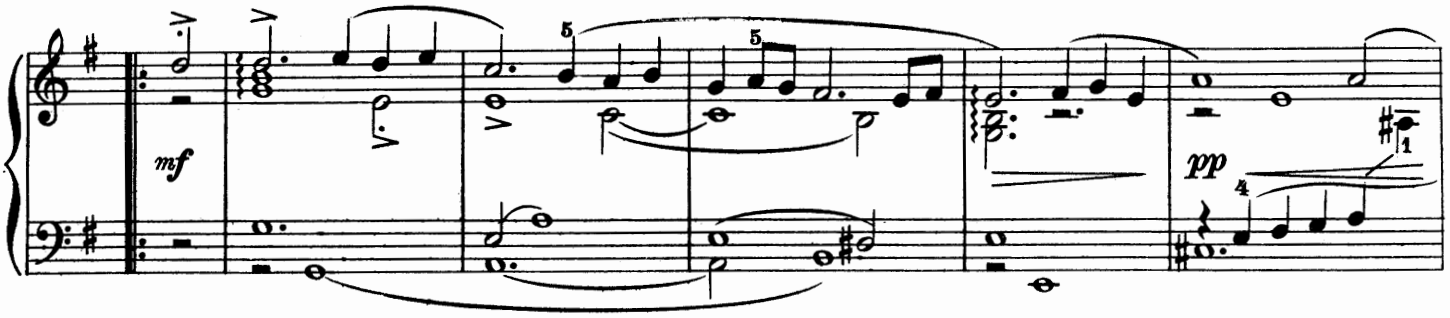


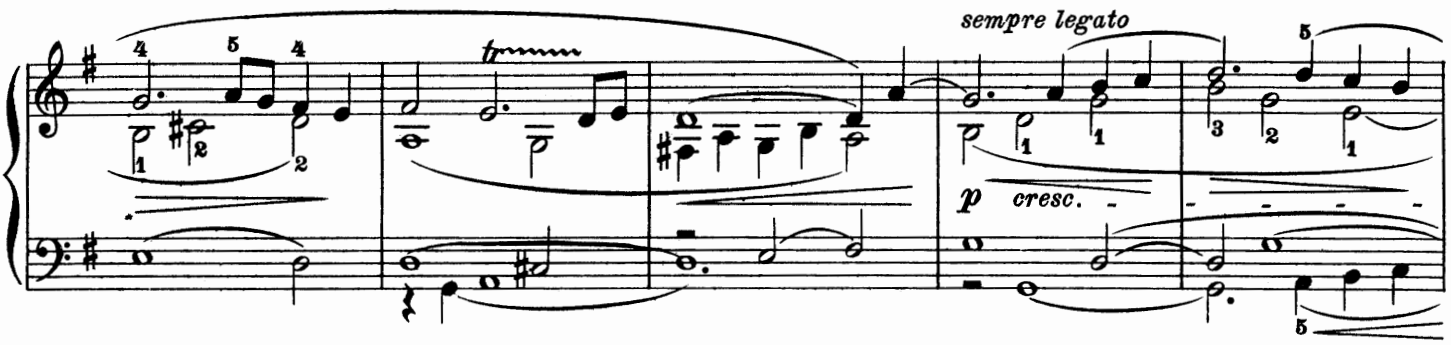
Courante sopra „Mayrin." (Var. VI.)

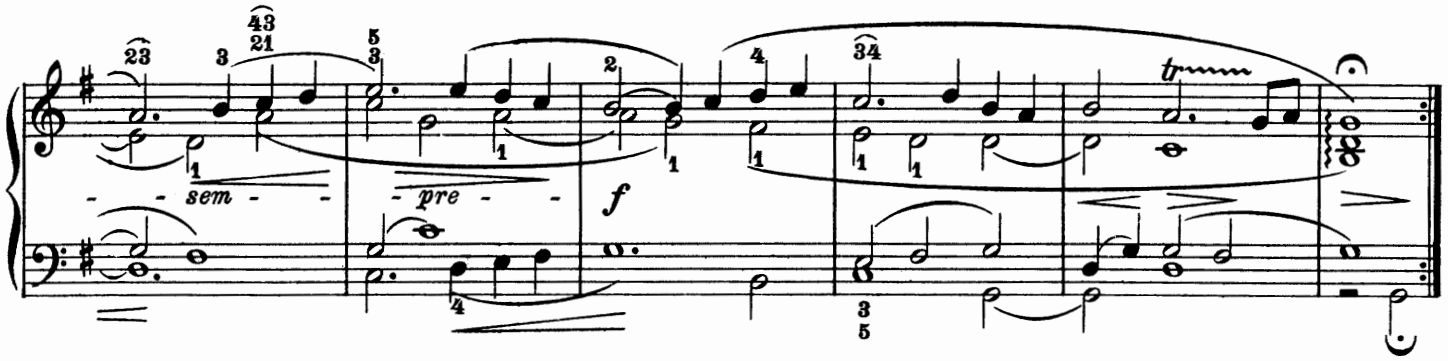
Allegro moderato.



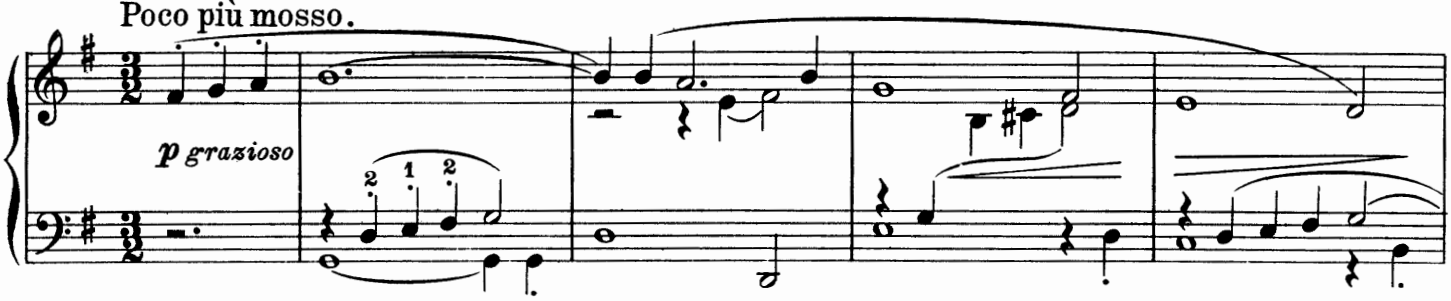


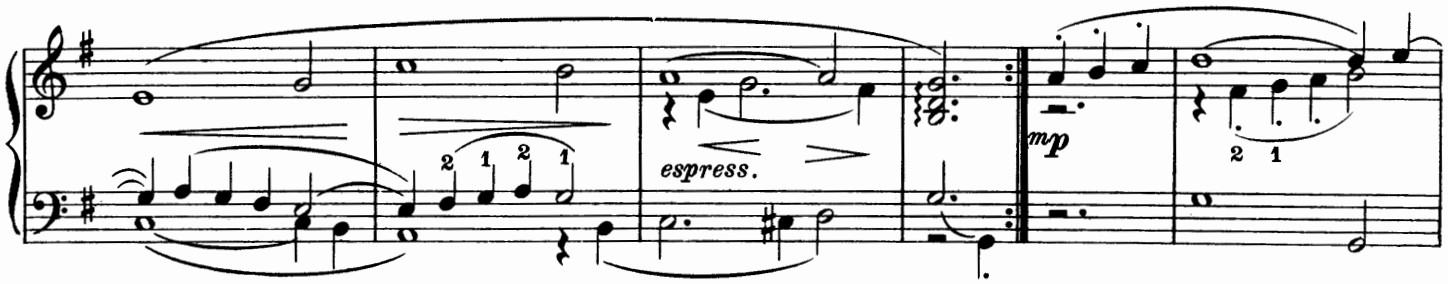


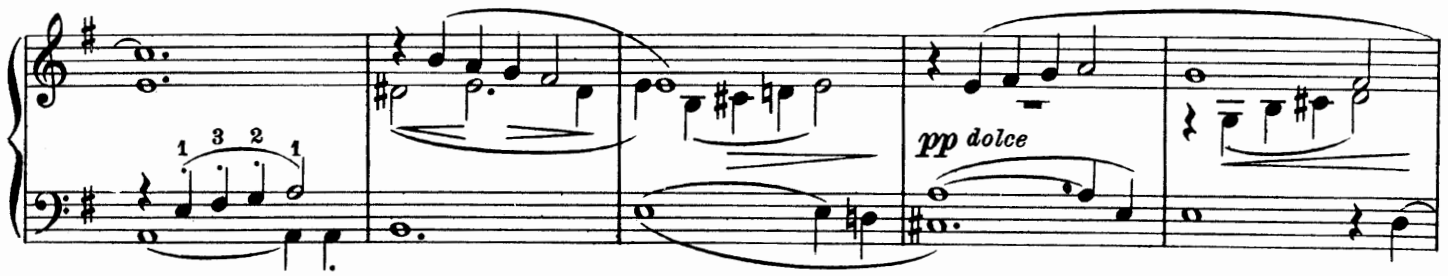


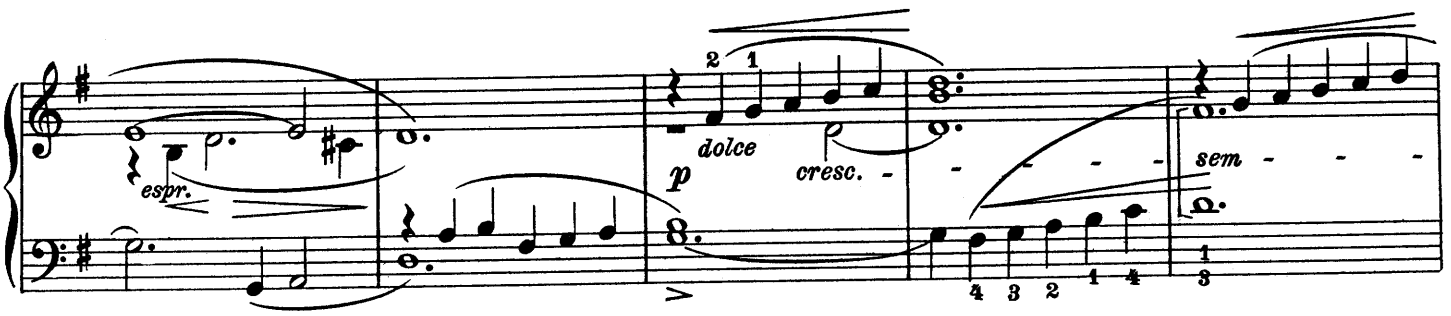


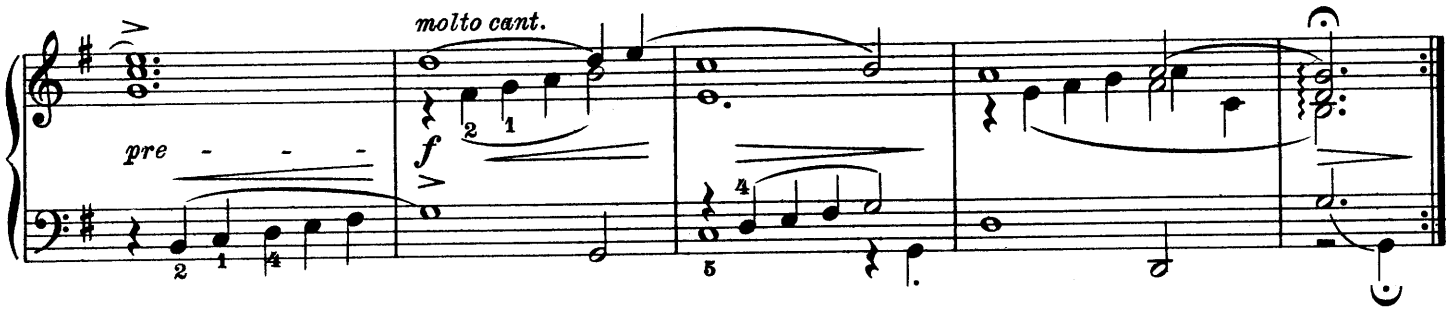
Double (Var. VIa.)
Poco più mosso.





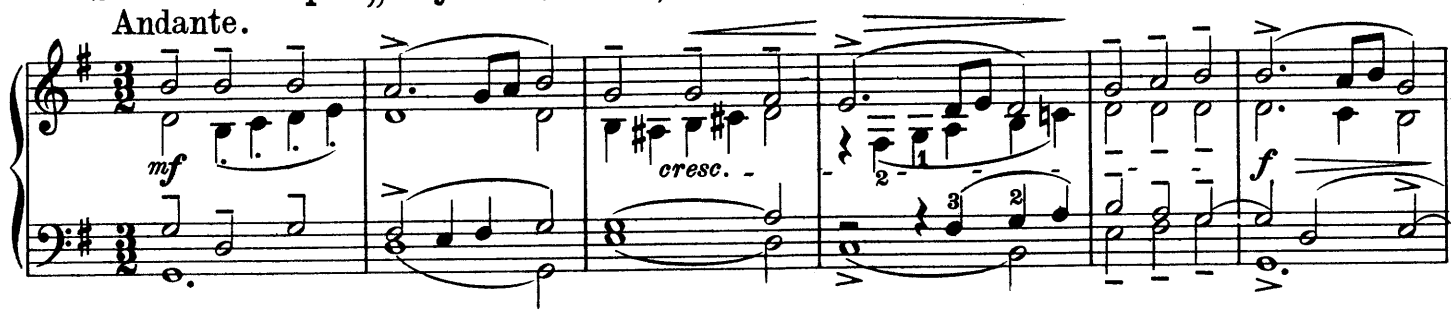


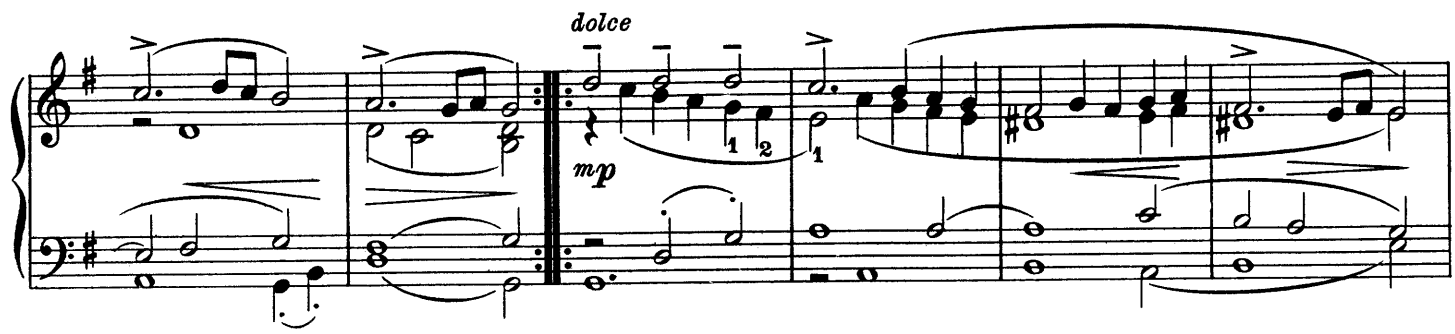


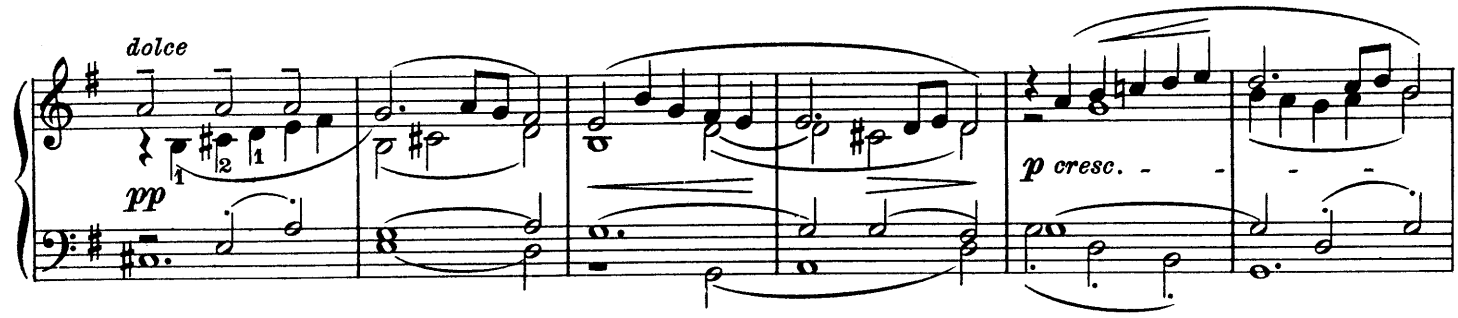


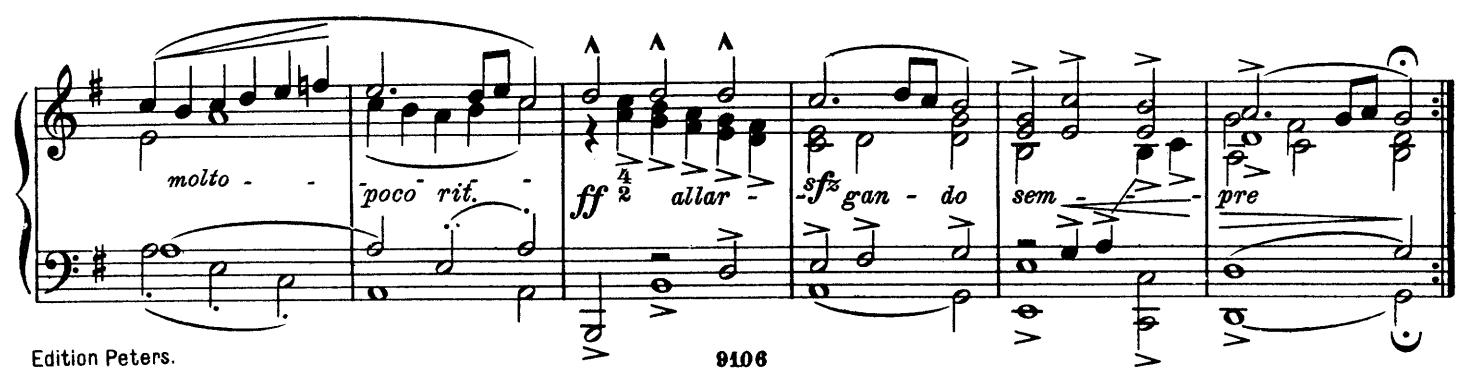
Sarabande sopra „Mayrin“ (Var. VII.)

Andante.





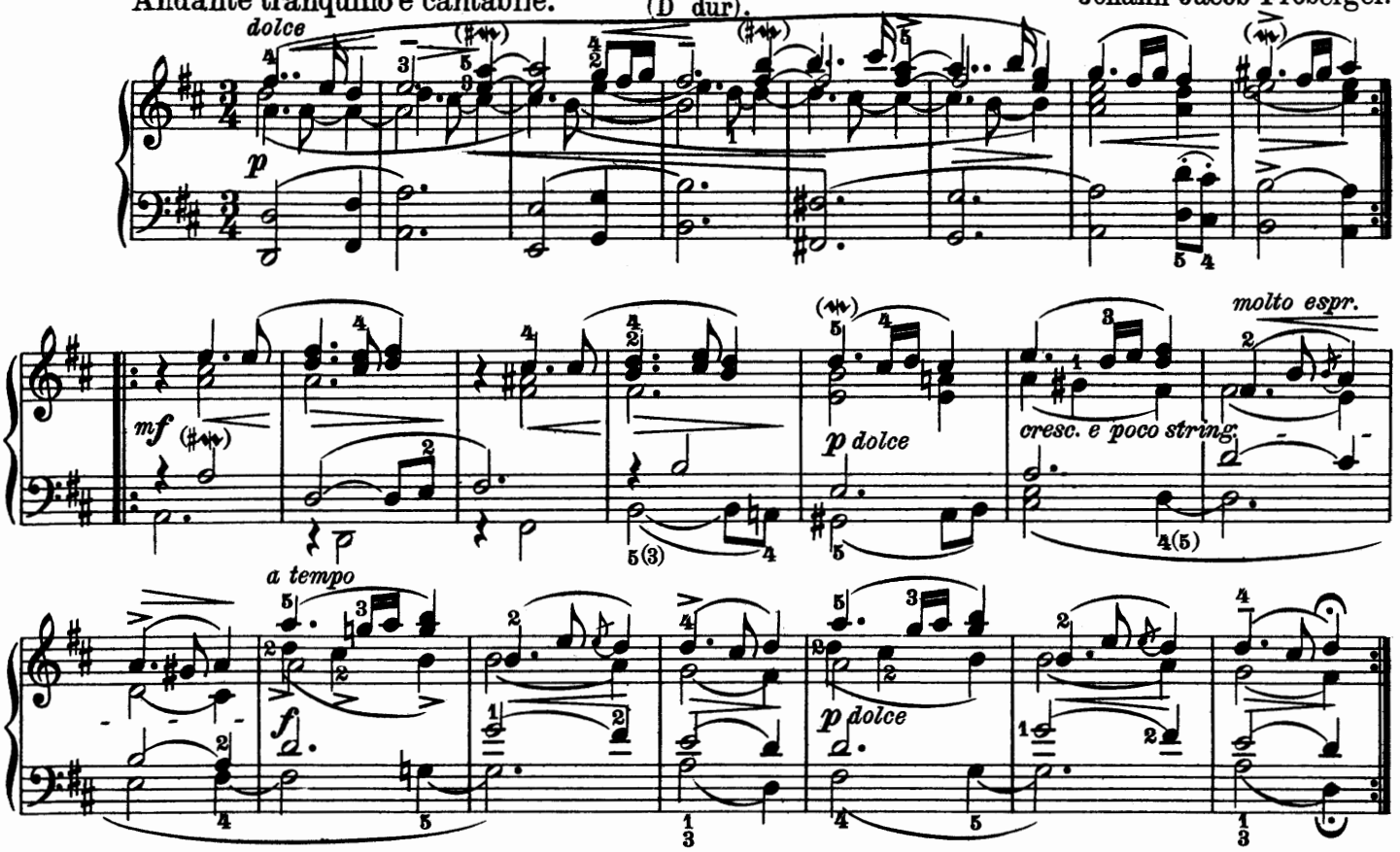




Zwei Sarabanden.

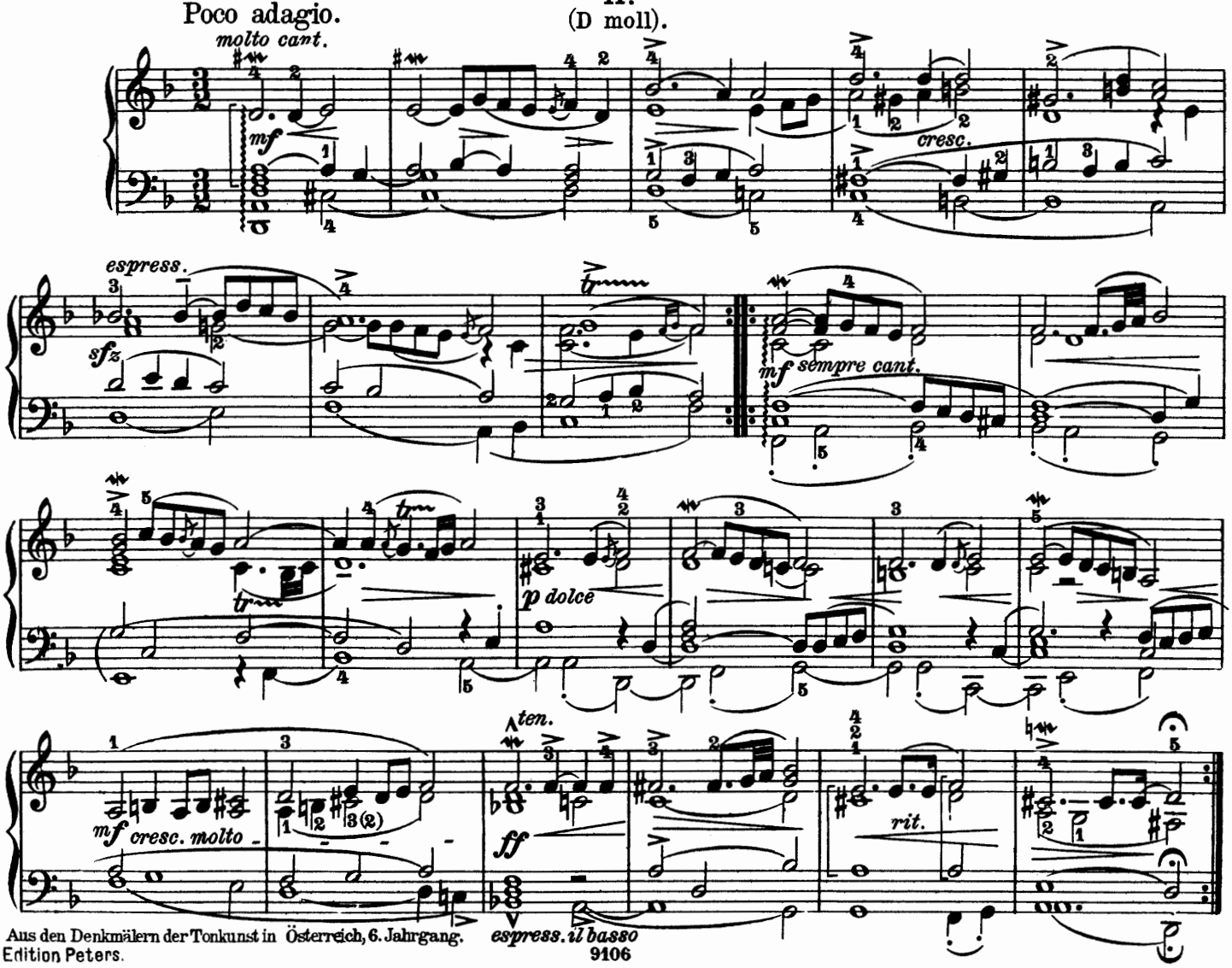
I.

Andante tranquillo e cantabile. (D dur). Johann Jacob Froberger.



II.

Poco adagio. (D moll).

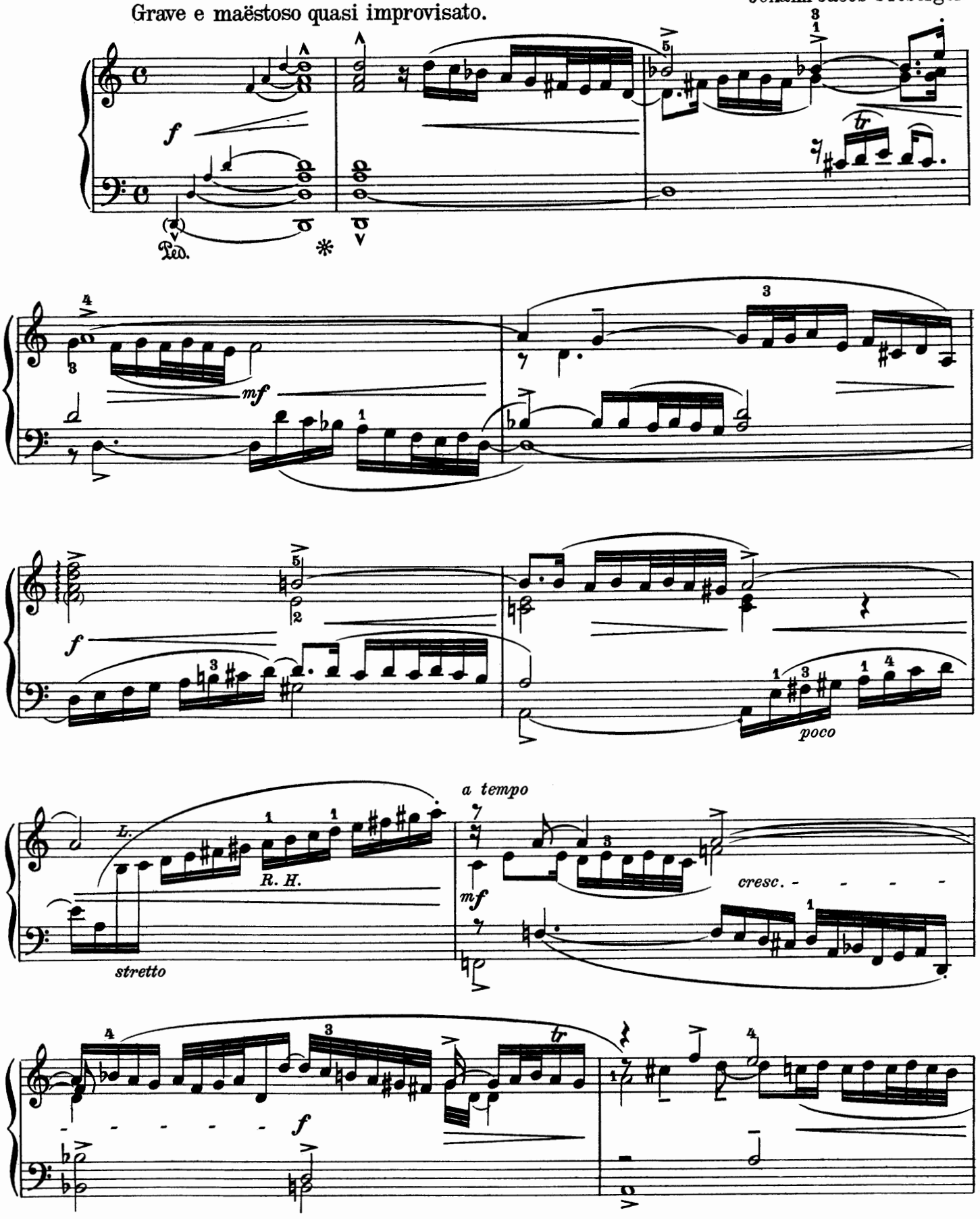


Aus den Denkmälern der Tonkunst in Österreich, 6. Jahrgang.
Edition Peters.
9106

Toccata.

Johann Jacob Froberger.

Grave e maëstoso quasi improvisato.



Aus den Denkmälern der Tonkunst in Österreich, 10. Jahrgang.

Edition Peters.

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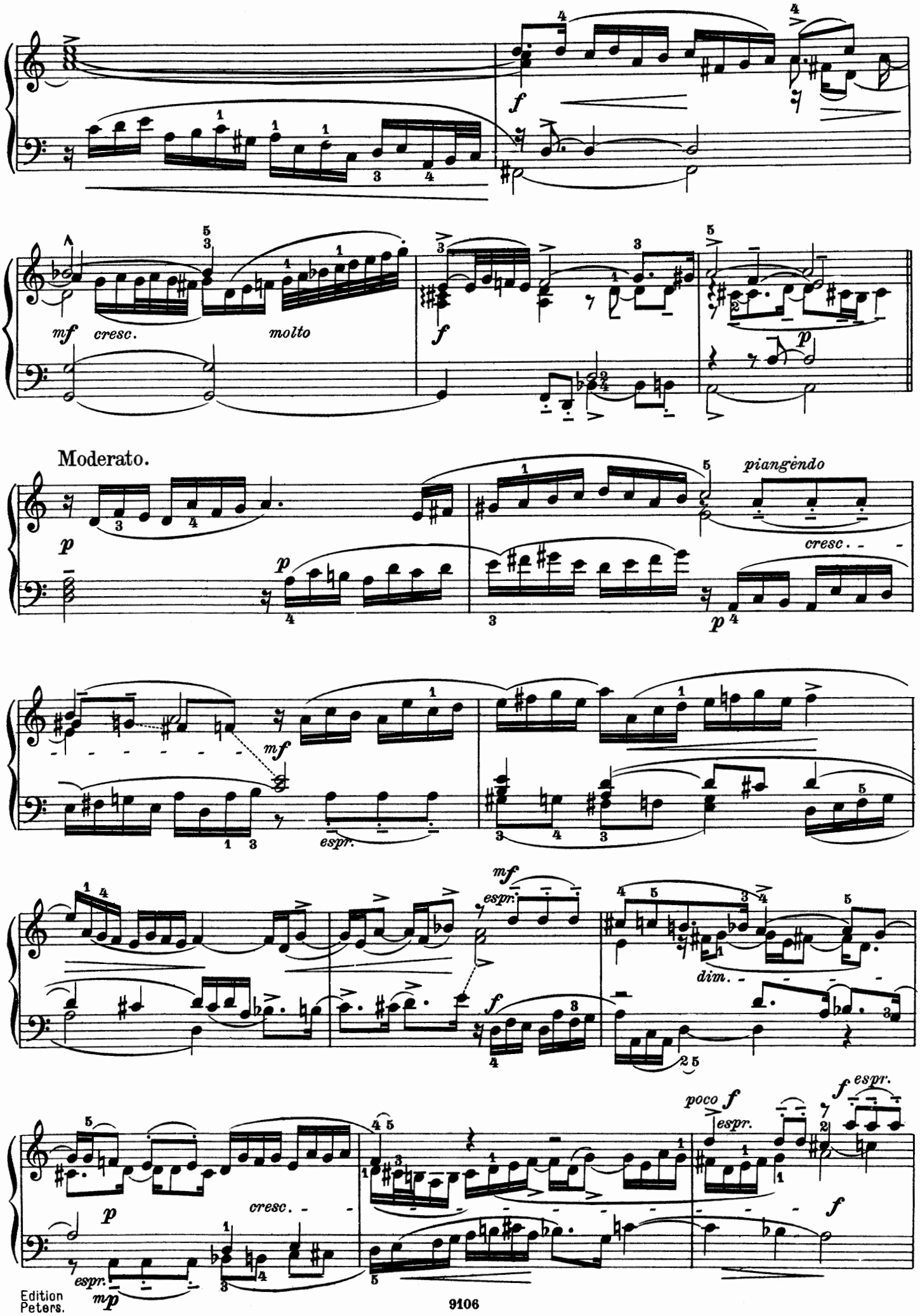
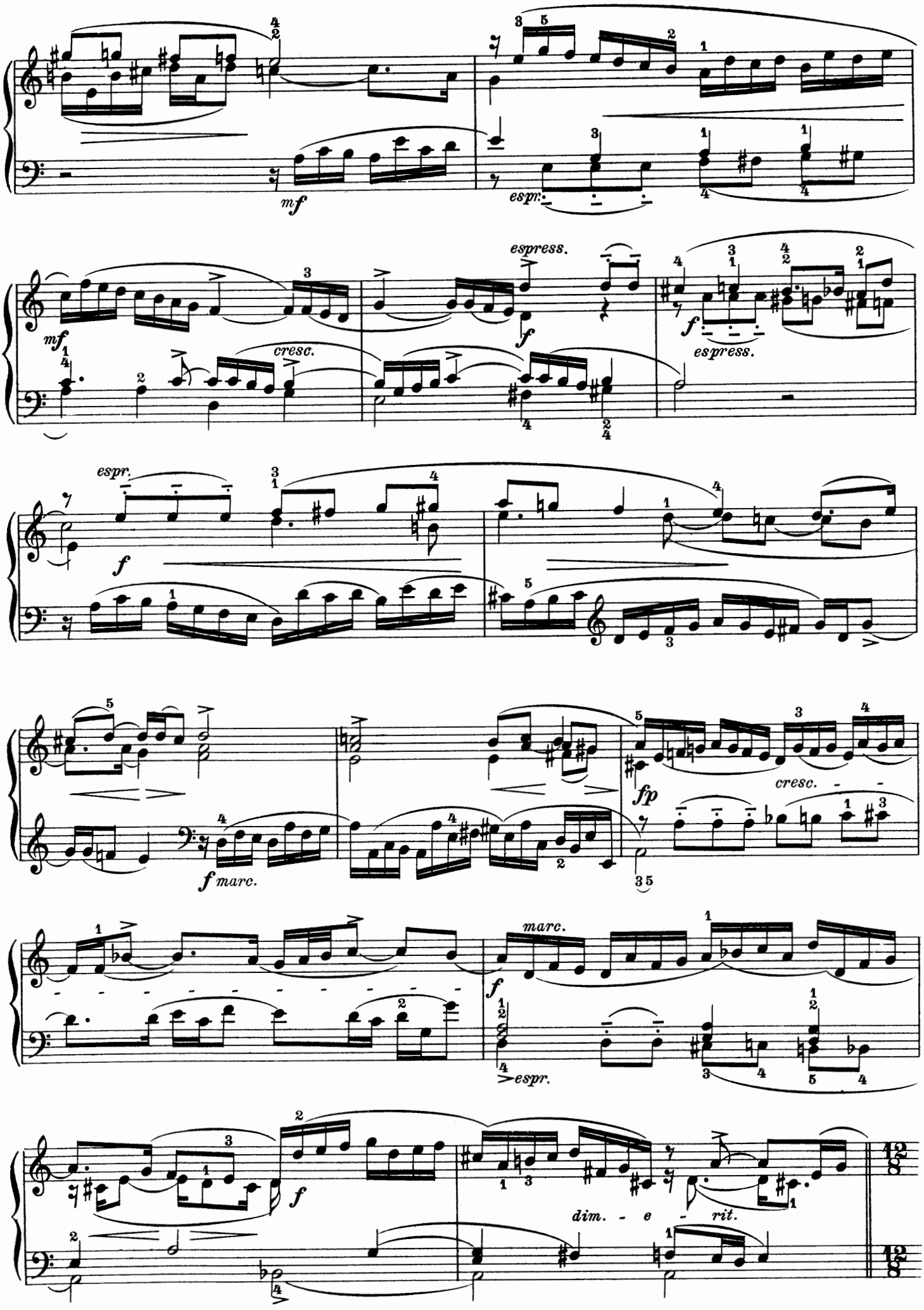
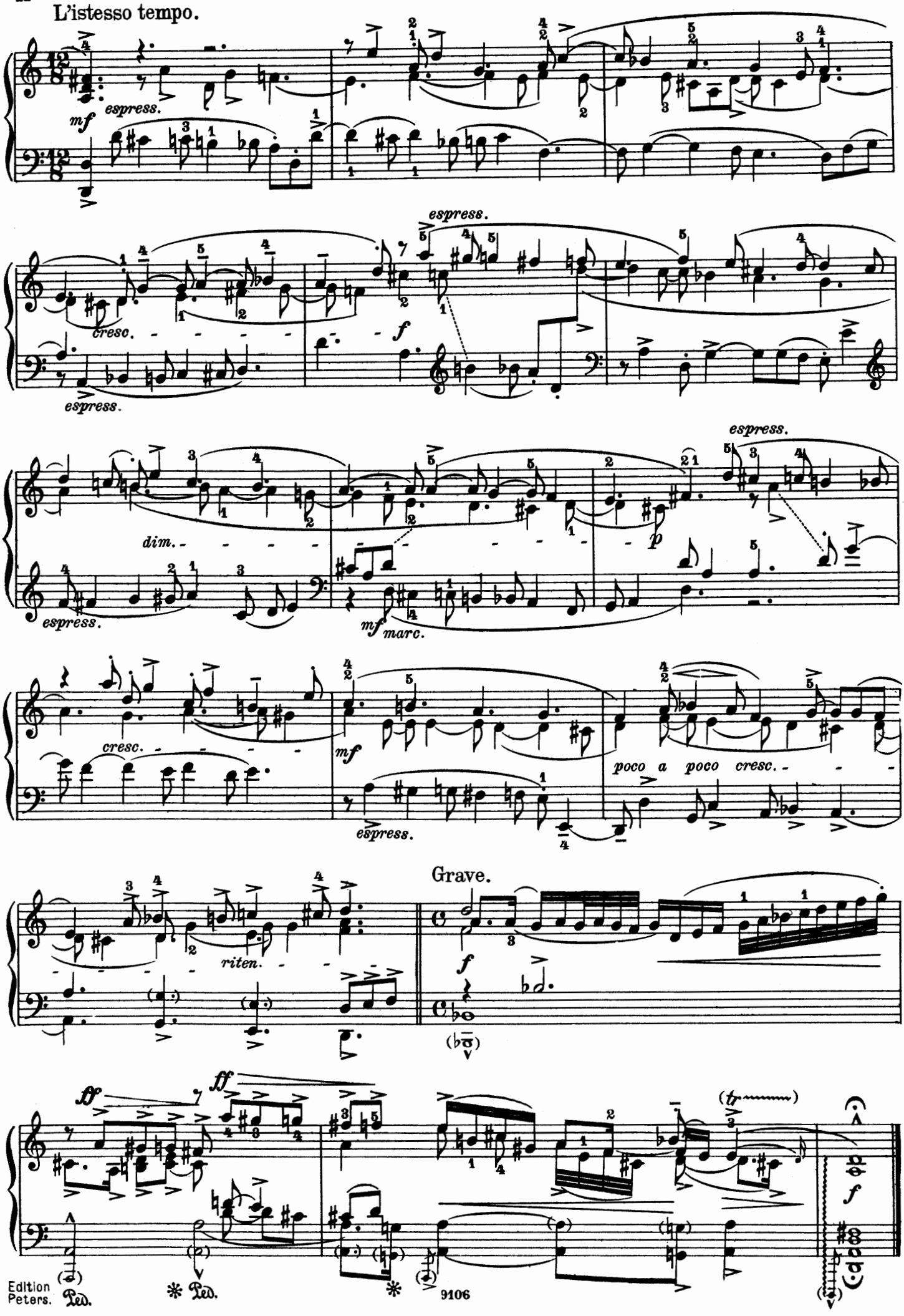

mf cresc. molto
f
p
Moderato.
p
piangèndo
cresc.
mf
espr.
mf espr.
f
dim.
poco f espr.
f espr.
cresc.
espr.
mp


mf
espr.
espress.
f
cresc.
espress.
espr.
f
fp
cresc.
f marc.
marc.
f
espr.
f
dim. - e - rit.

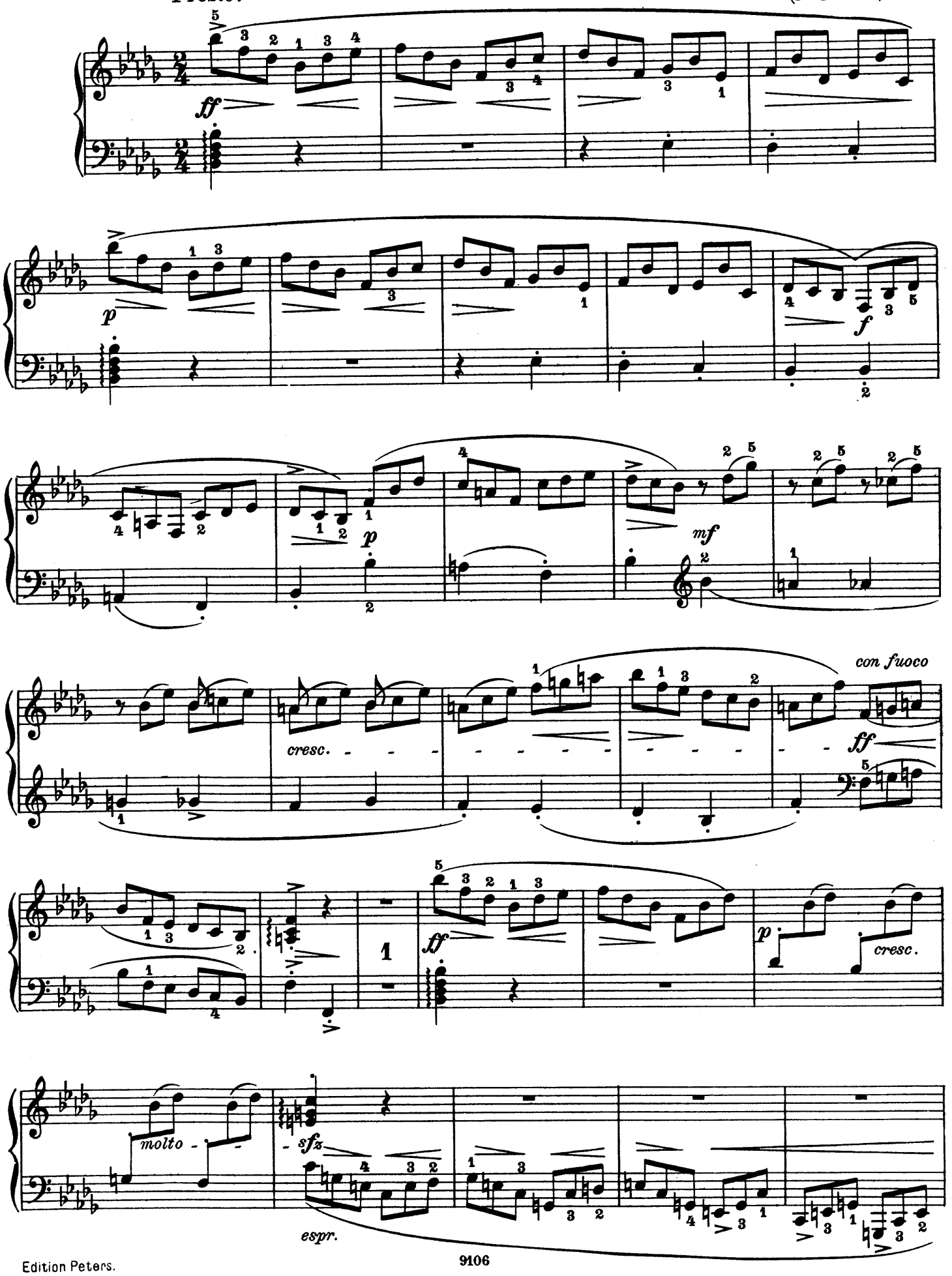
L'istesso tempo.

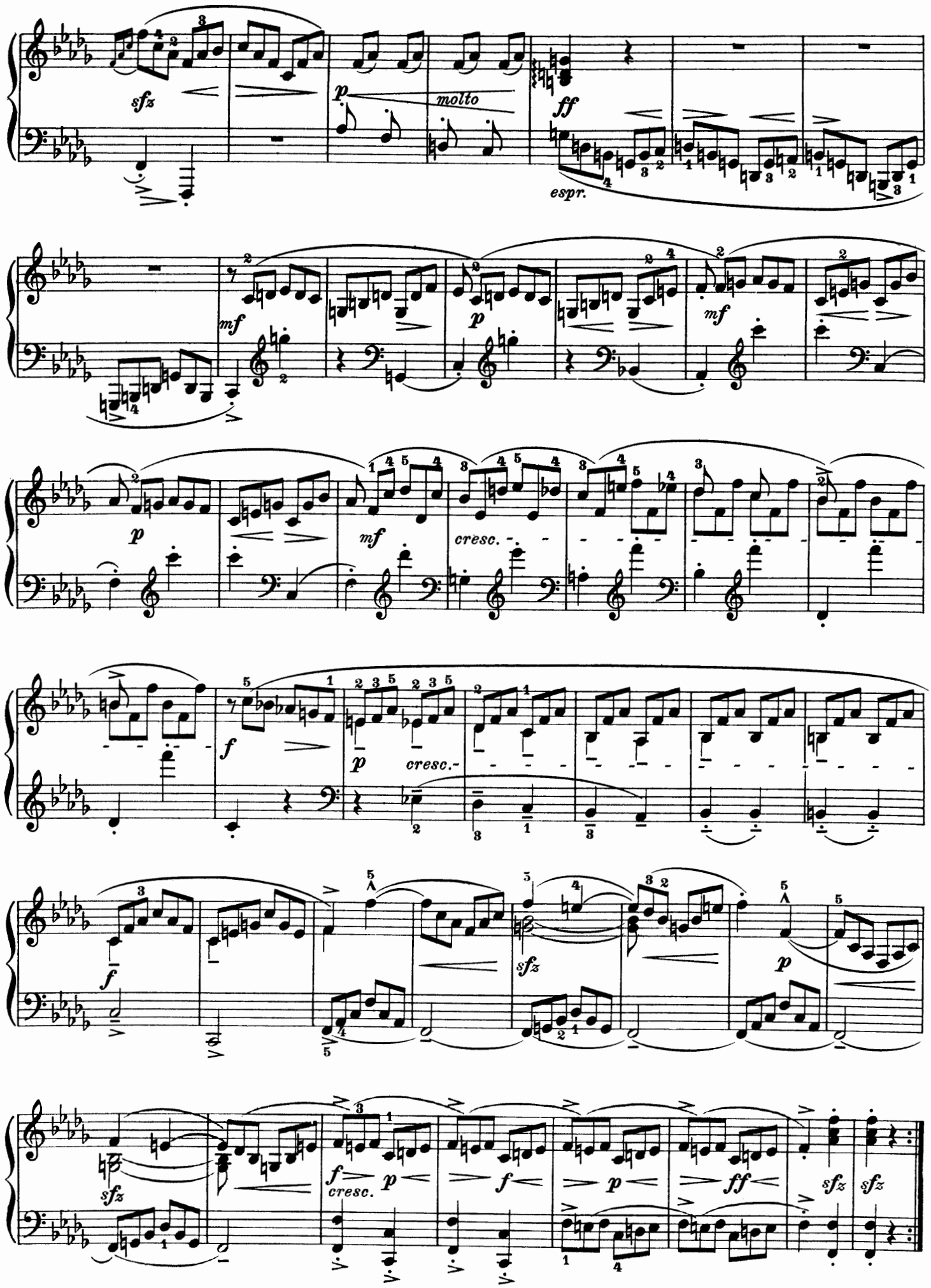


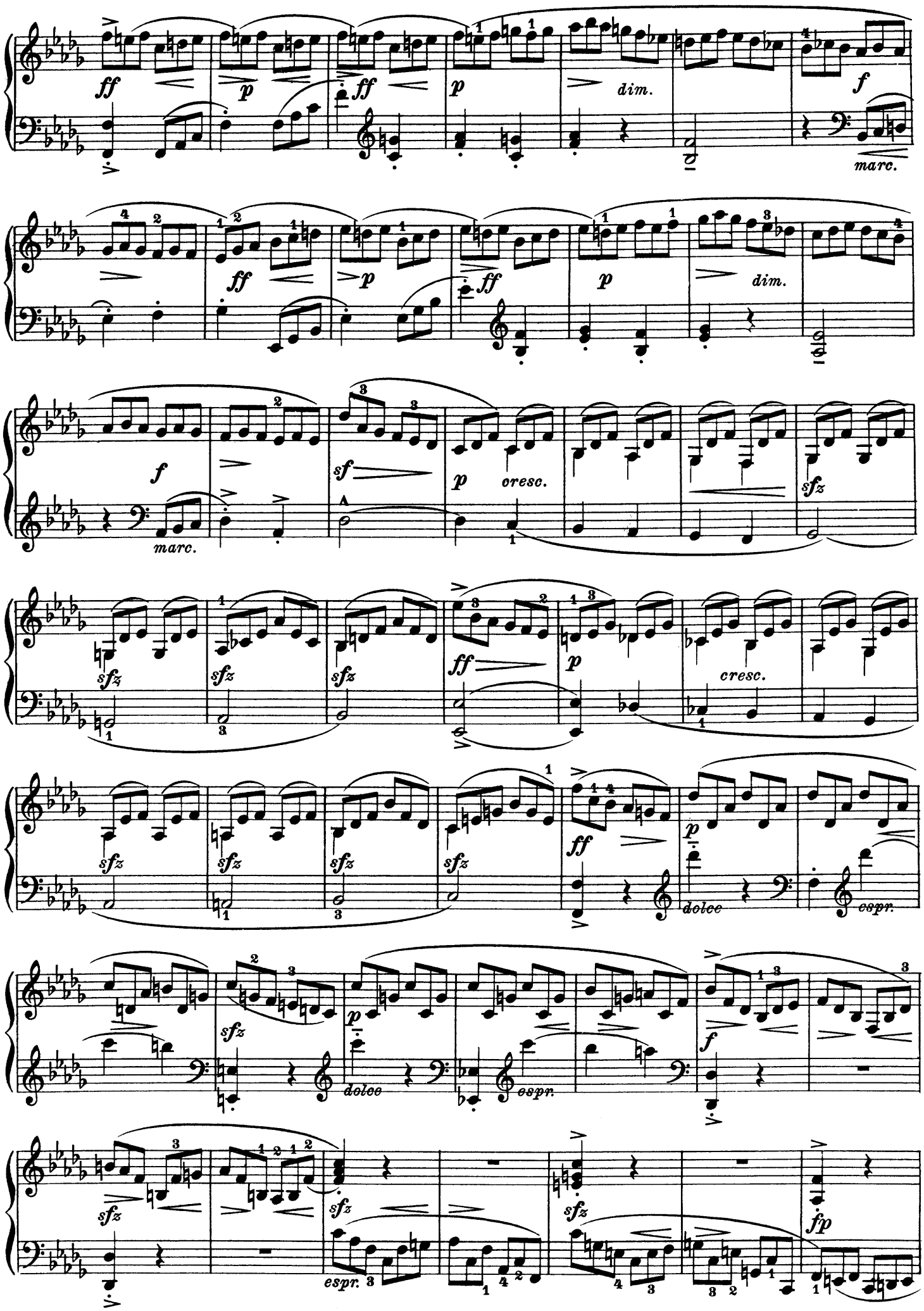
Gigue.

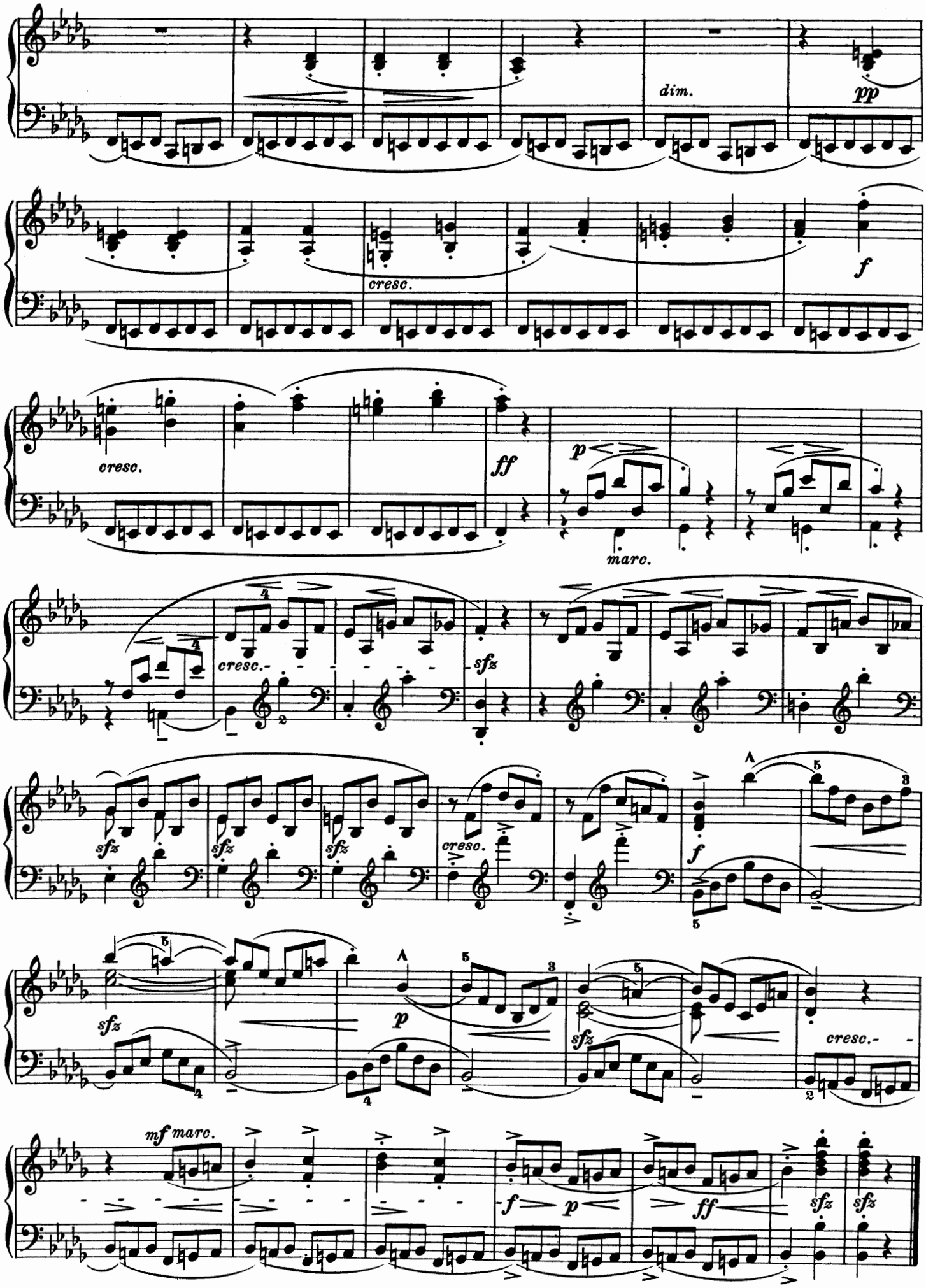
Carl Heinrich Graun.
(1701–1759)

Presto.




sfz
p
molto
ff
espr.
mf
p
mf
p
mf
cresc.
f
p
cresc.-
f
sfz
p
sfz
f
cresc.
p
f
p
ff
sfz
sfz


ff
p
ff
p
dim.
f
marc.
ff
p
ff
p
dim.
f
marc.
sf
p
cresc.
sfz
sfz
sfz
sfz
ff
p
cresc.
sfz
sfz
sfz
sfz
ff
p
dolce
espr.
sfz
p
dolce
espr.
f
sfz
sfz
sfz
espr.
sfz
fp

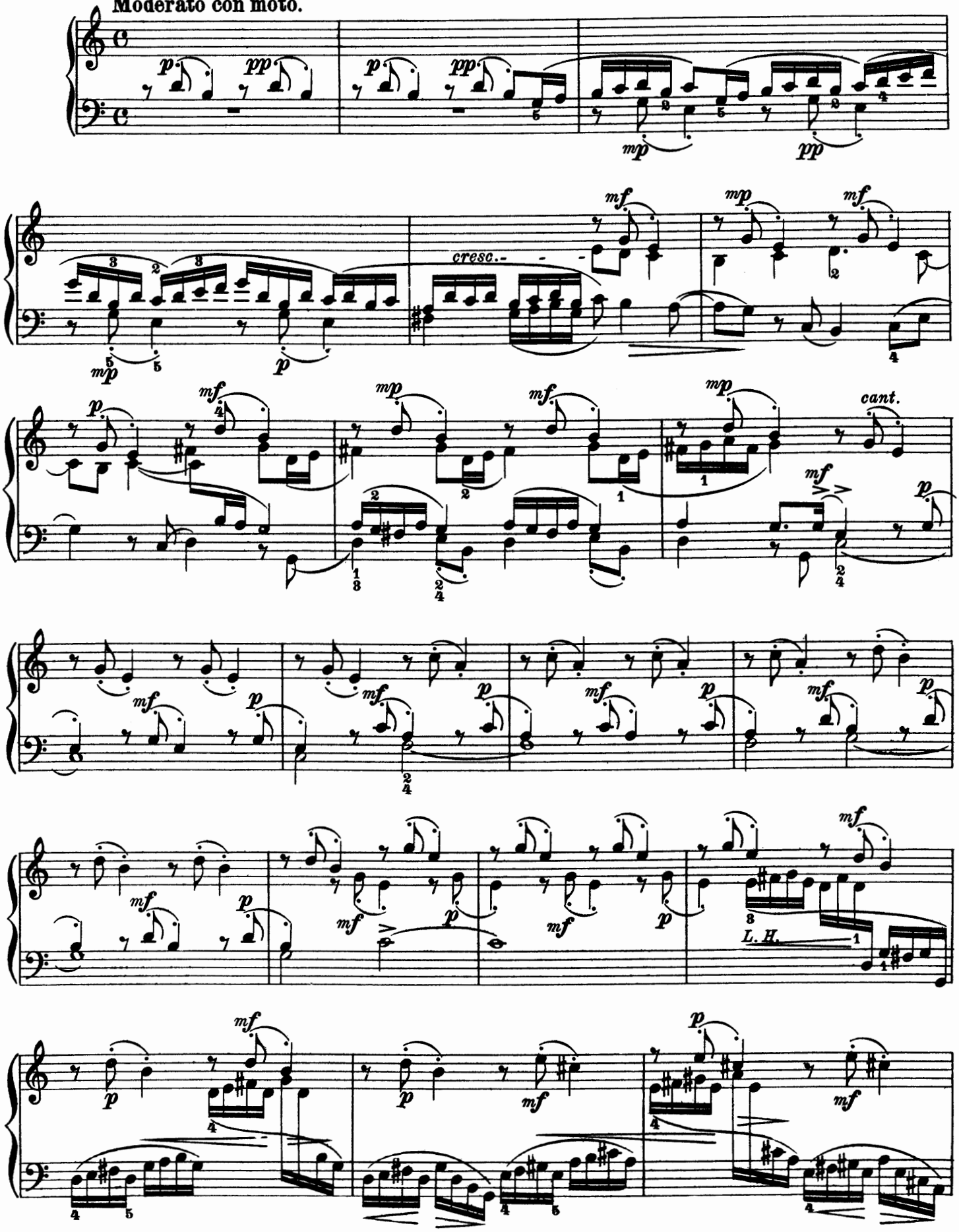

dim.
pp
cresc.
f
cresc.
ff
p
marc.
cresc.-
sfz
sfz
sfz
sfz
cresc.
f
sfz
p
sfz
cresc.-
mf marc.
f
p
ff
sfz
sfz

Capriccio „Cucu.“ (Der Kuckuck.)

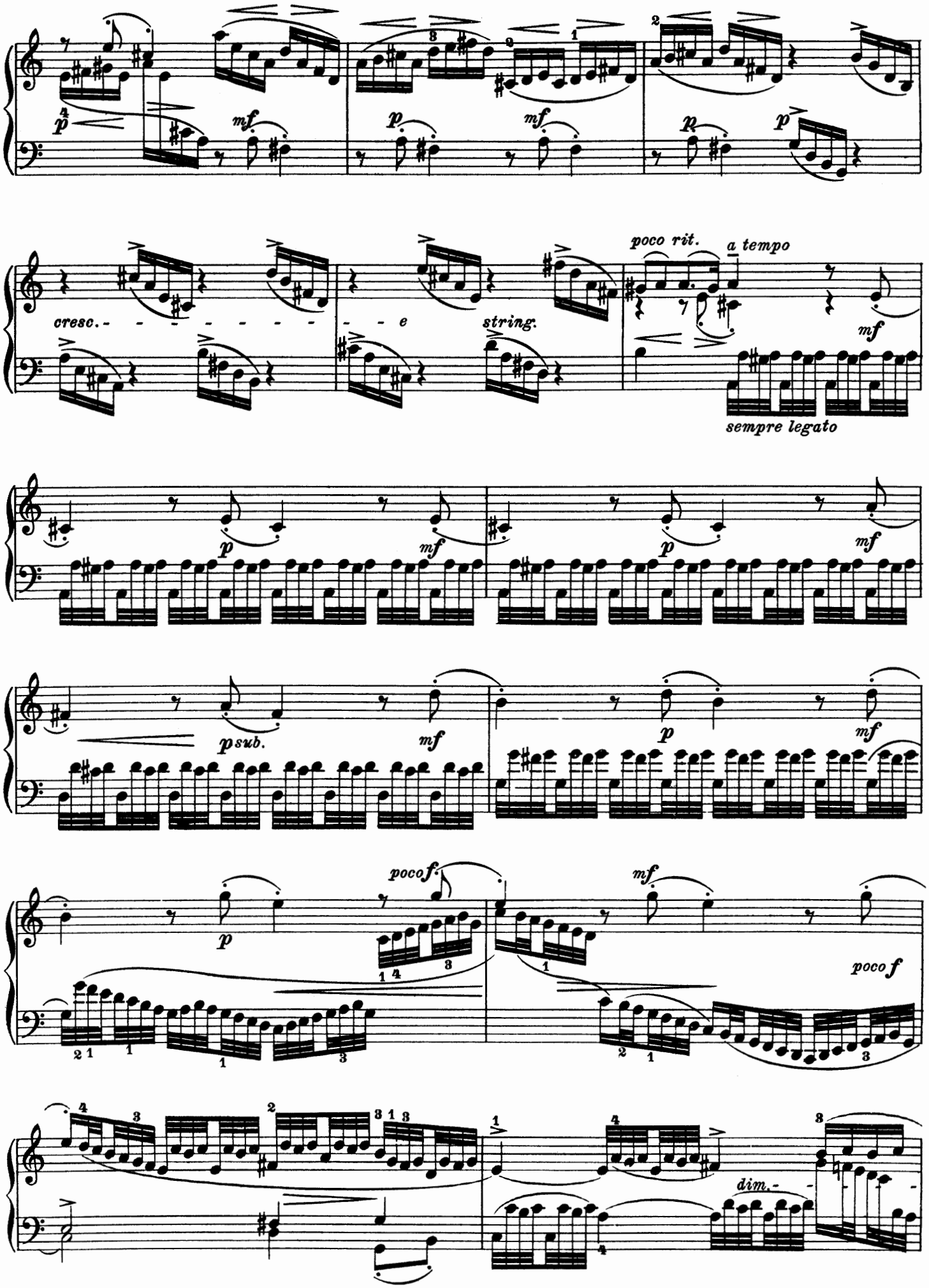
(2te Fassung.)

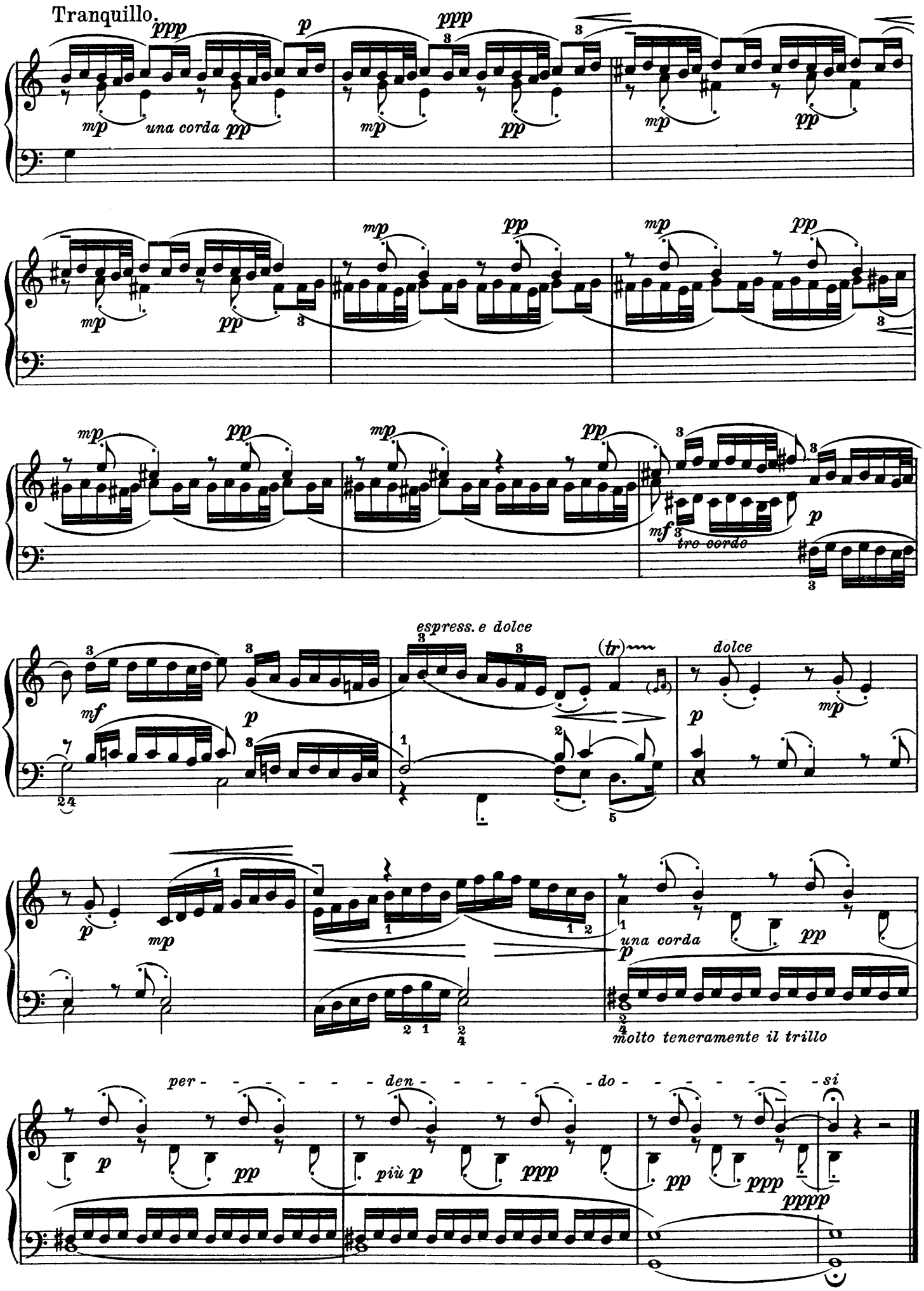
Johann Kaspar Kerll.
(1627-1693)

Moderato con moto.



Aus den Denkmälern der Tonkunst in Bayern, 2. Jahrgang.
Edition Peters. 9106

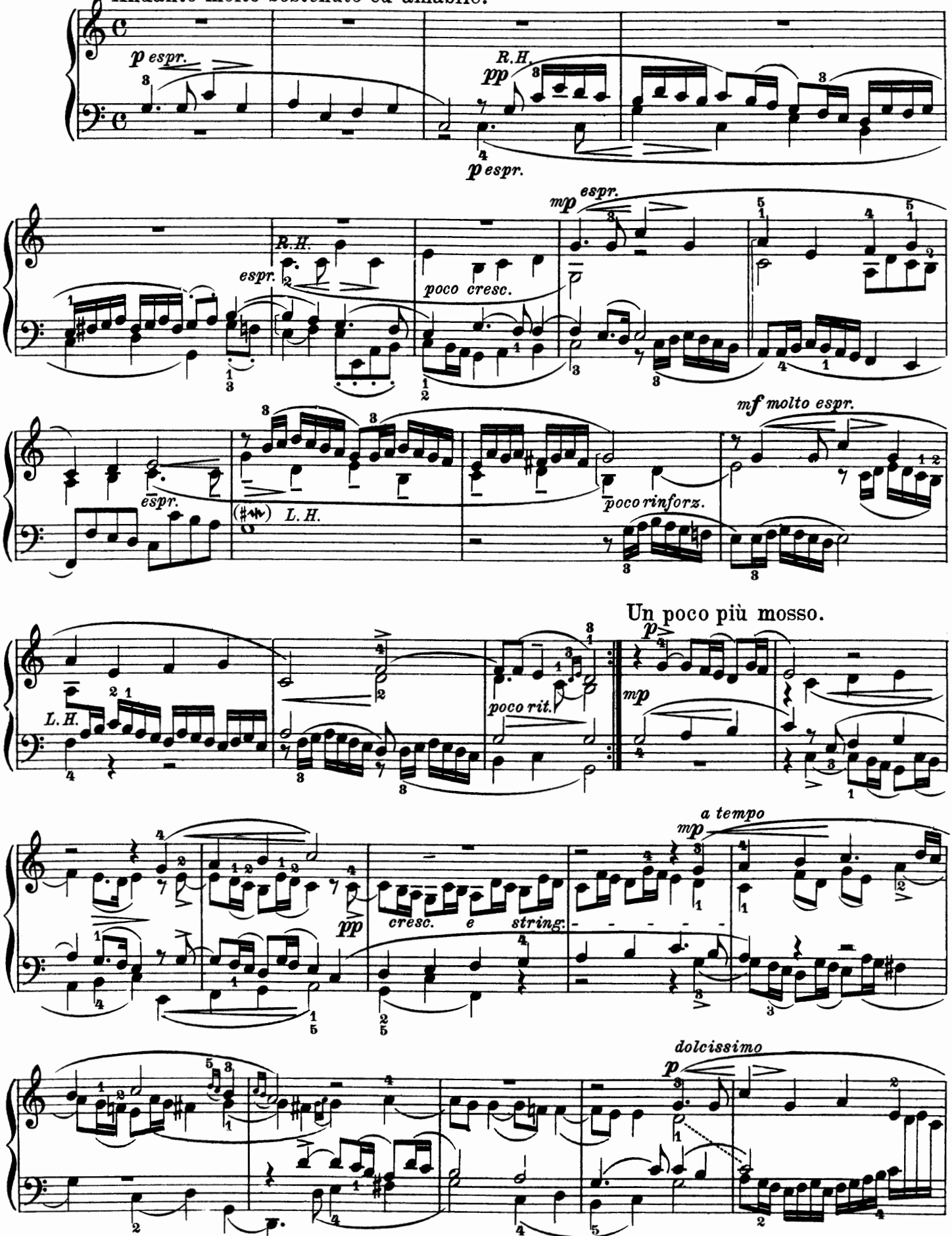

cresc.
e
string.
poco rit.
a tempo
sempre legato
psub.
poco f
dim.


Tranquillo.
una corda
tre corde
espress. e dolce
dolce
una corda
molto teneramente il trillo
per - - - - - - - den - - - - - - - do - - - - - - - si
più p

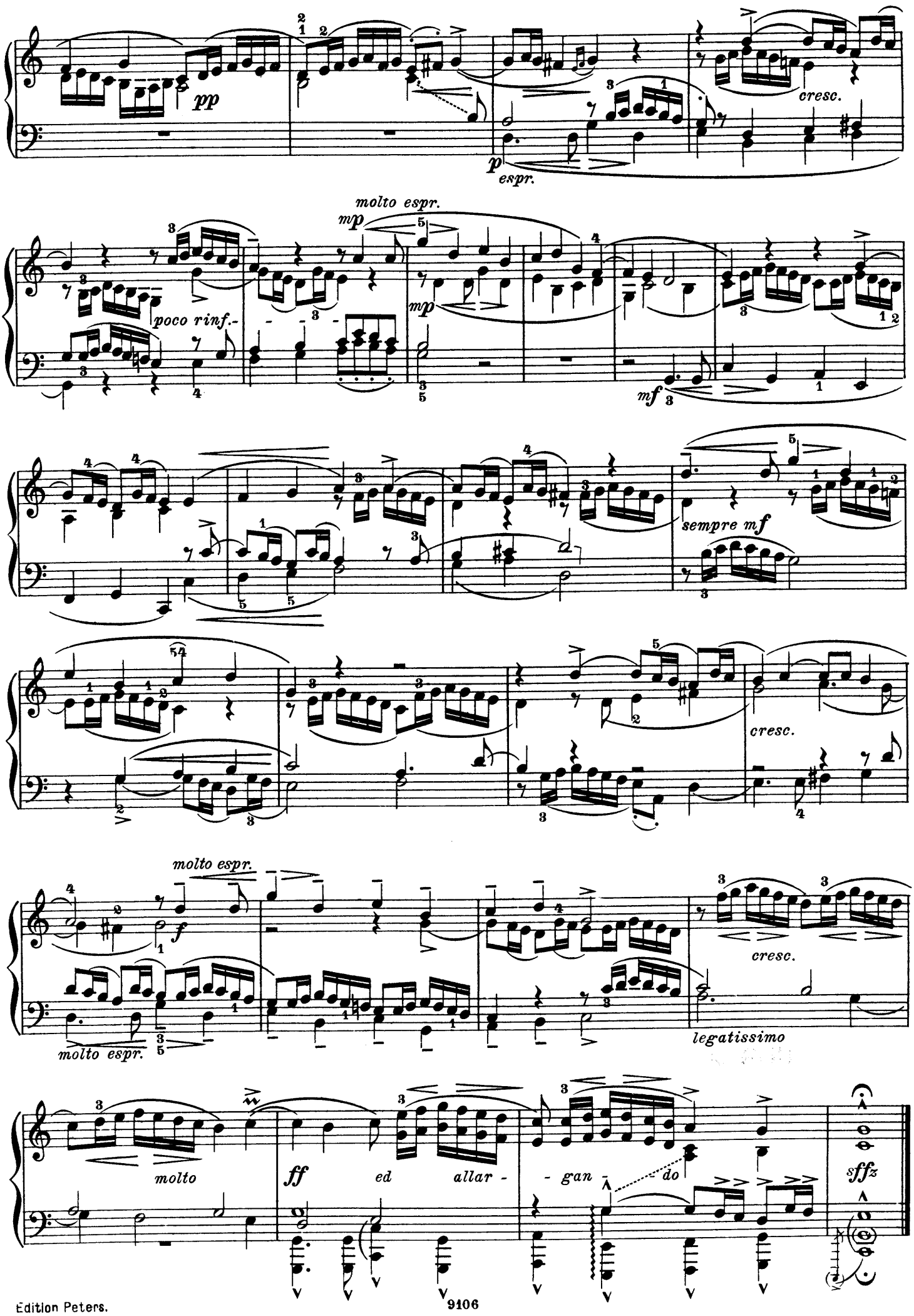
Canzone.

Johann Kaspar Kerll.

Andante molto sostenuto ed amabile.



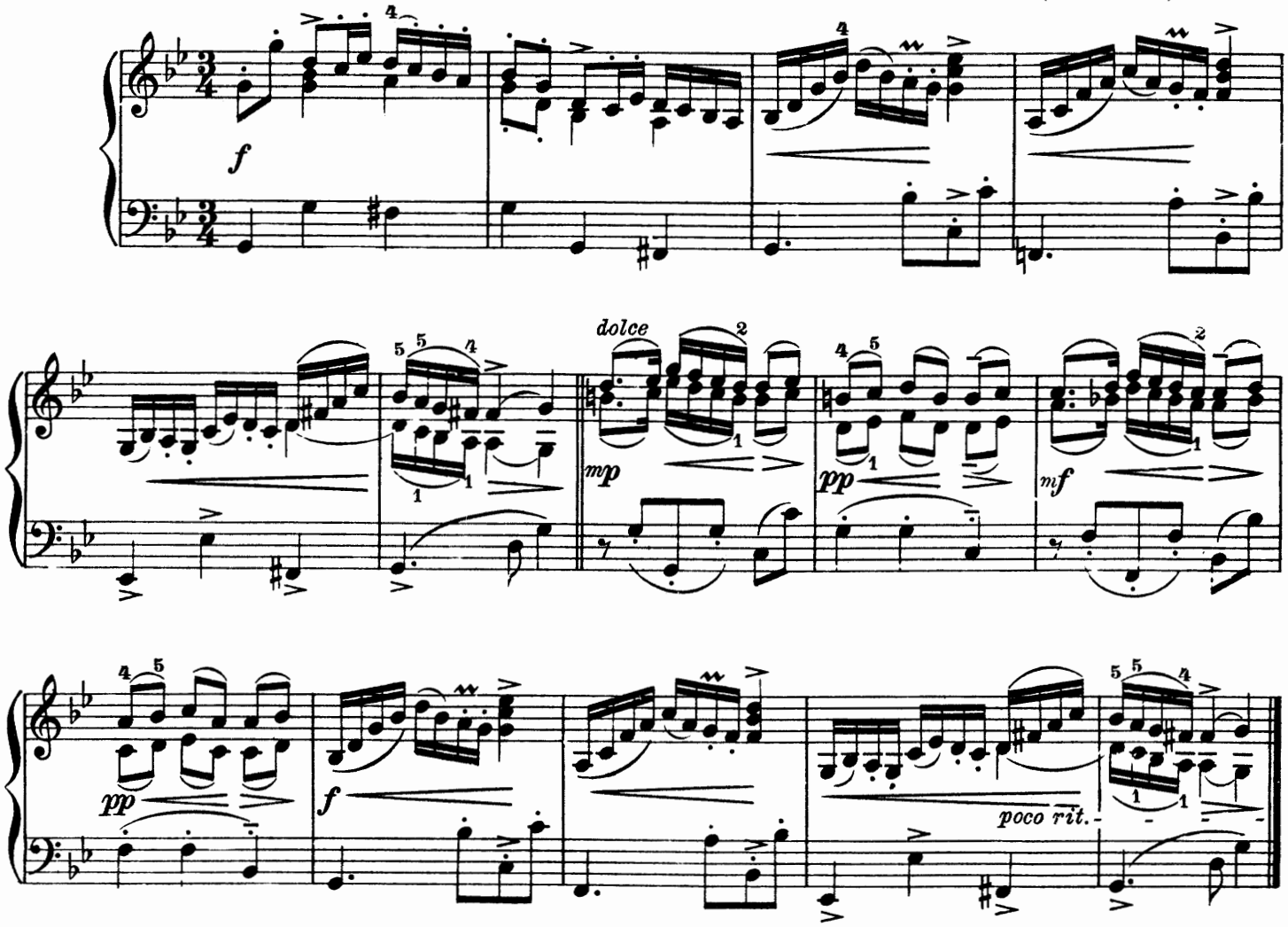
Aus den Denkmälern der Tonkunst in Bayern, 2. Jahrgang.
Edition Peters. 9106


pp
cresc.
p
espr.
molto espr.
mp
poco rinf.-
mp
mf
sempre mf
cresc.
molto espr.
f
cresc.
molto espr.
legatissimo
molto
ff
ed
allar -
- gan -
do
sffz

Vier kleine Stücke.

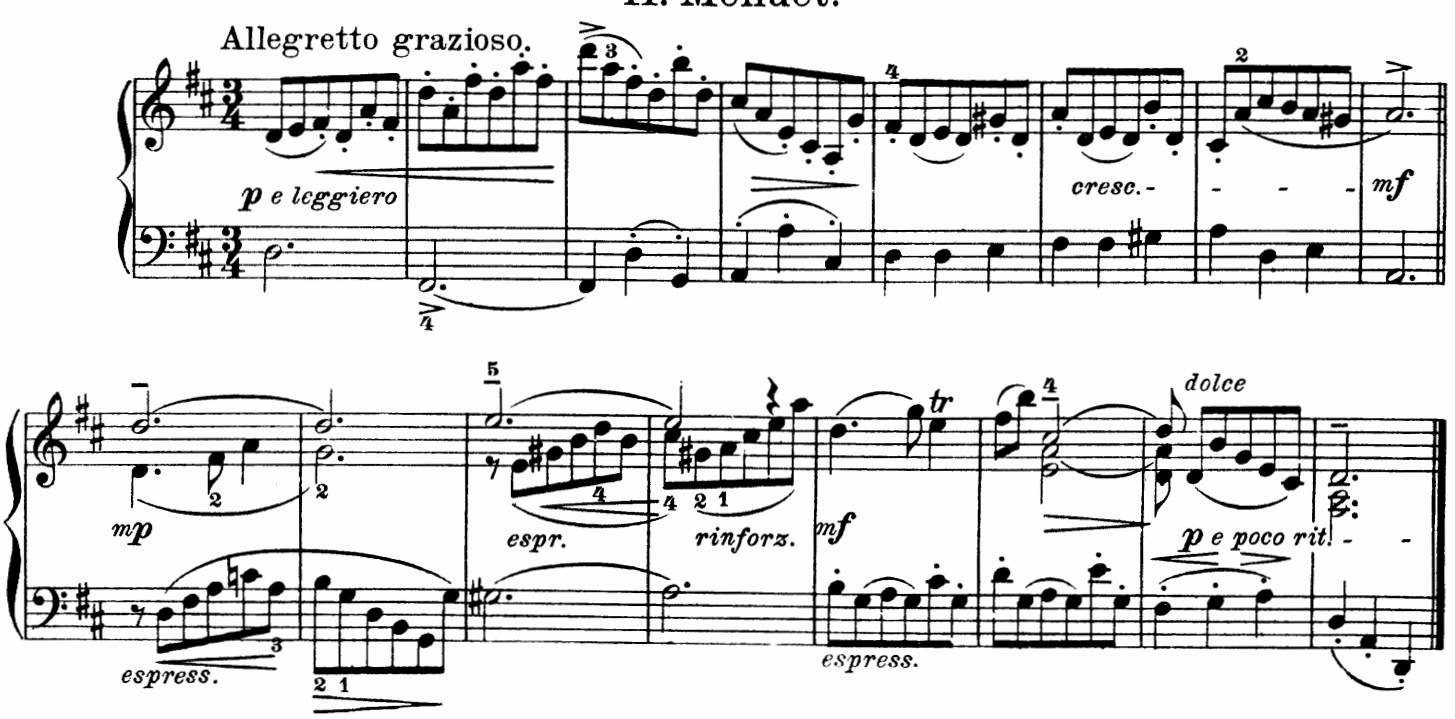
I. Polonaise.

Johann Philipp Kirnberger.
(1721 - 1783)



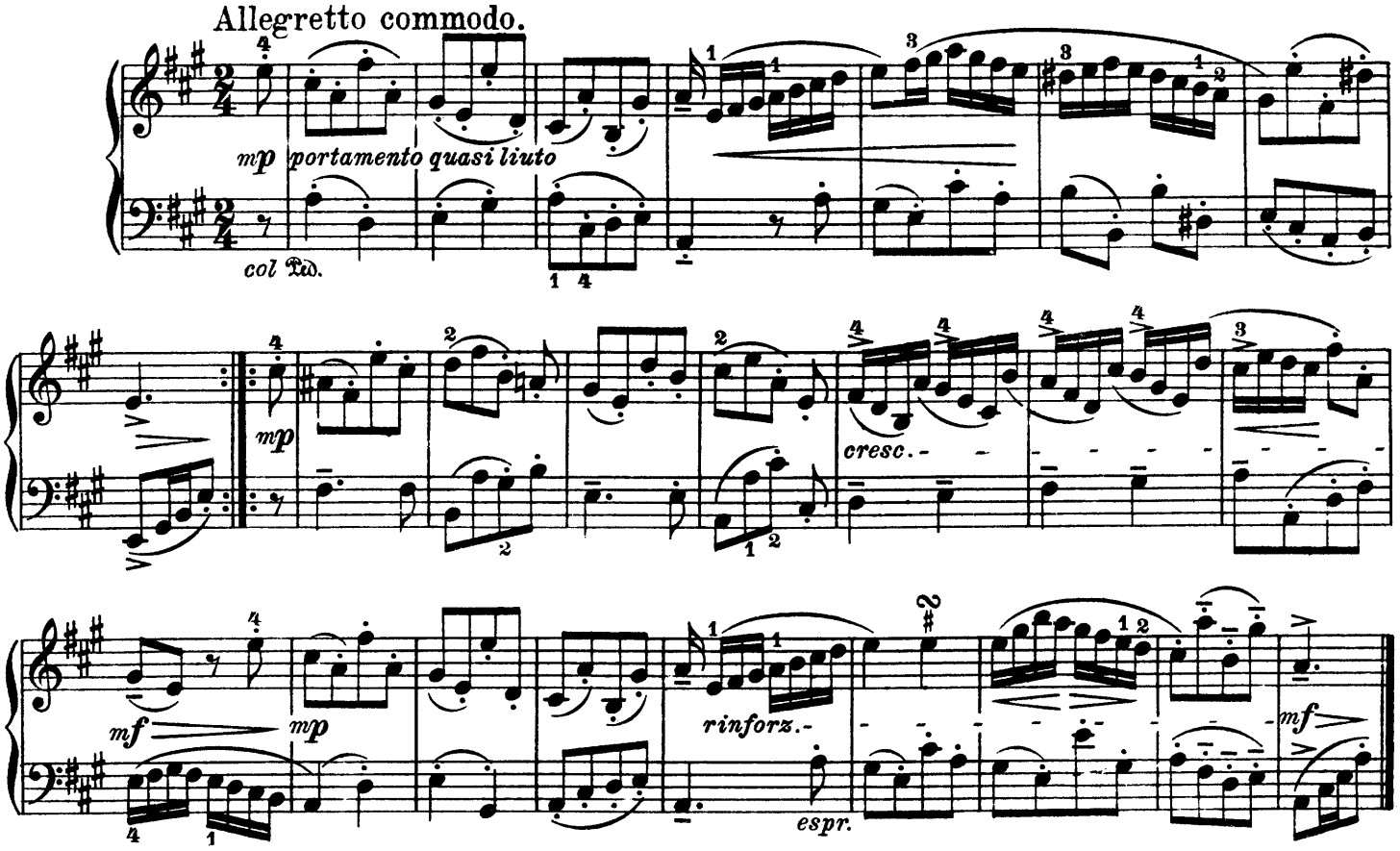
II. Menuet.

Allegretto grazioso.



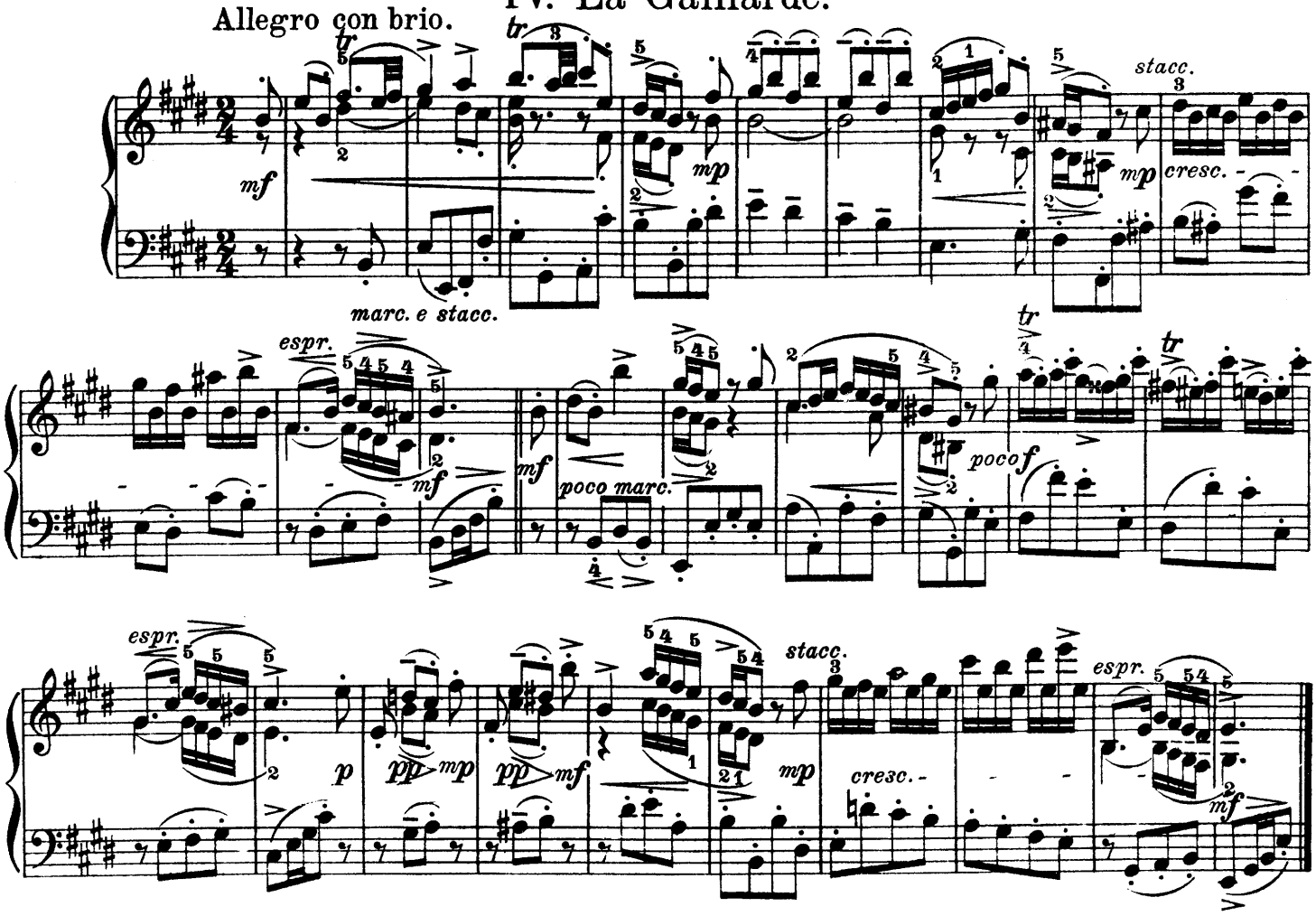
III. La Lutine.

Allegretto commodo.



IV. La Gaillarde.

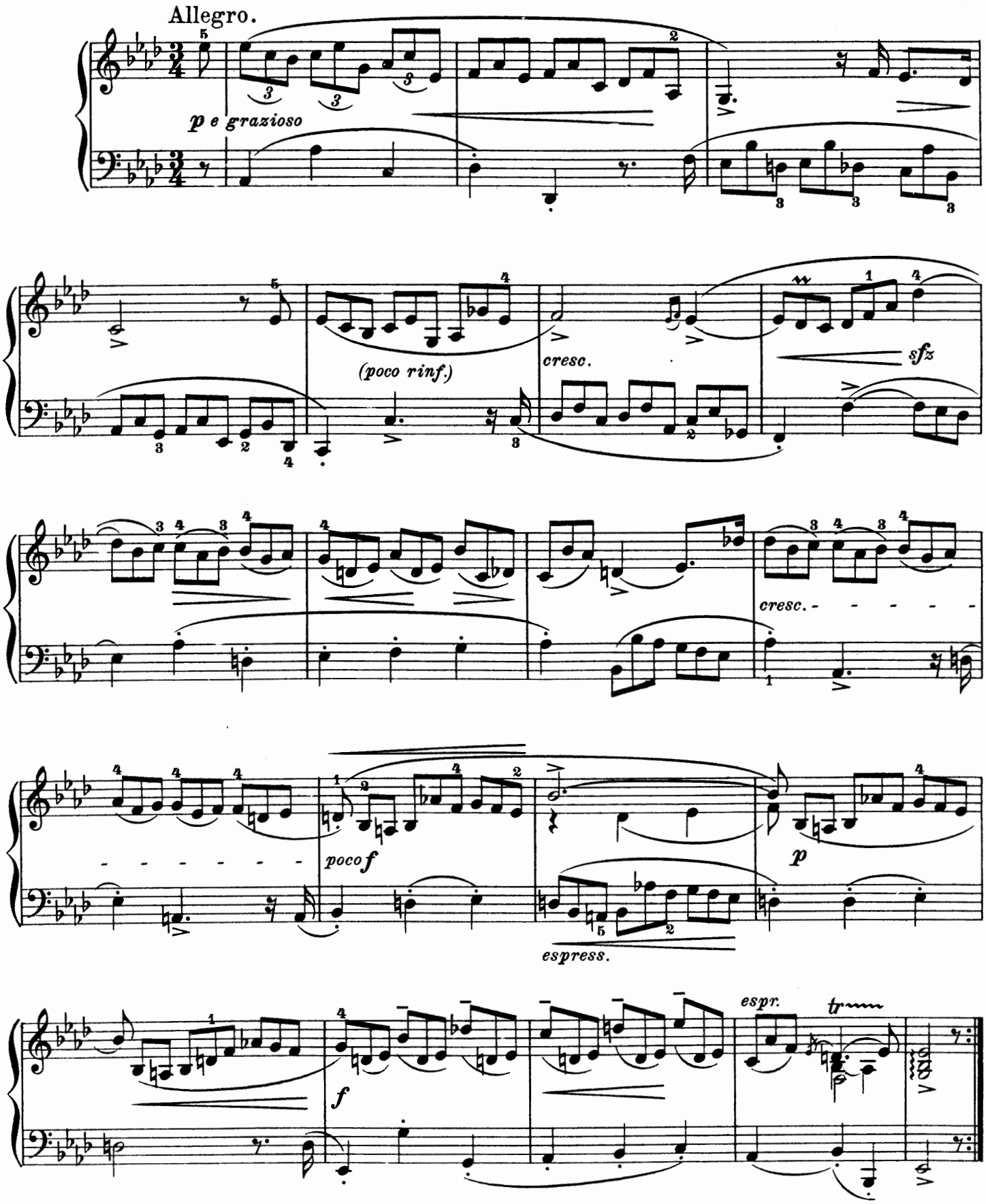
Allegro con brio.

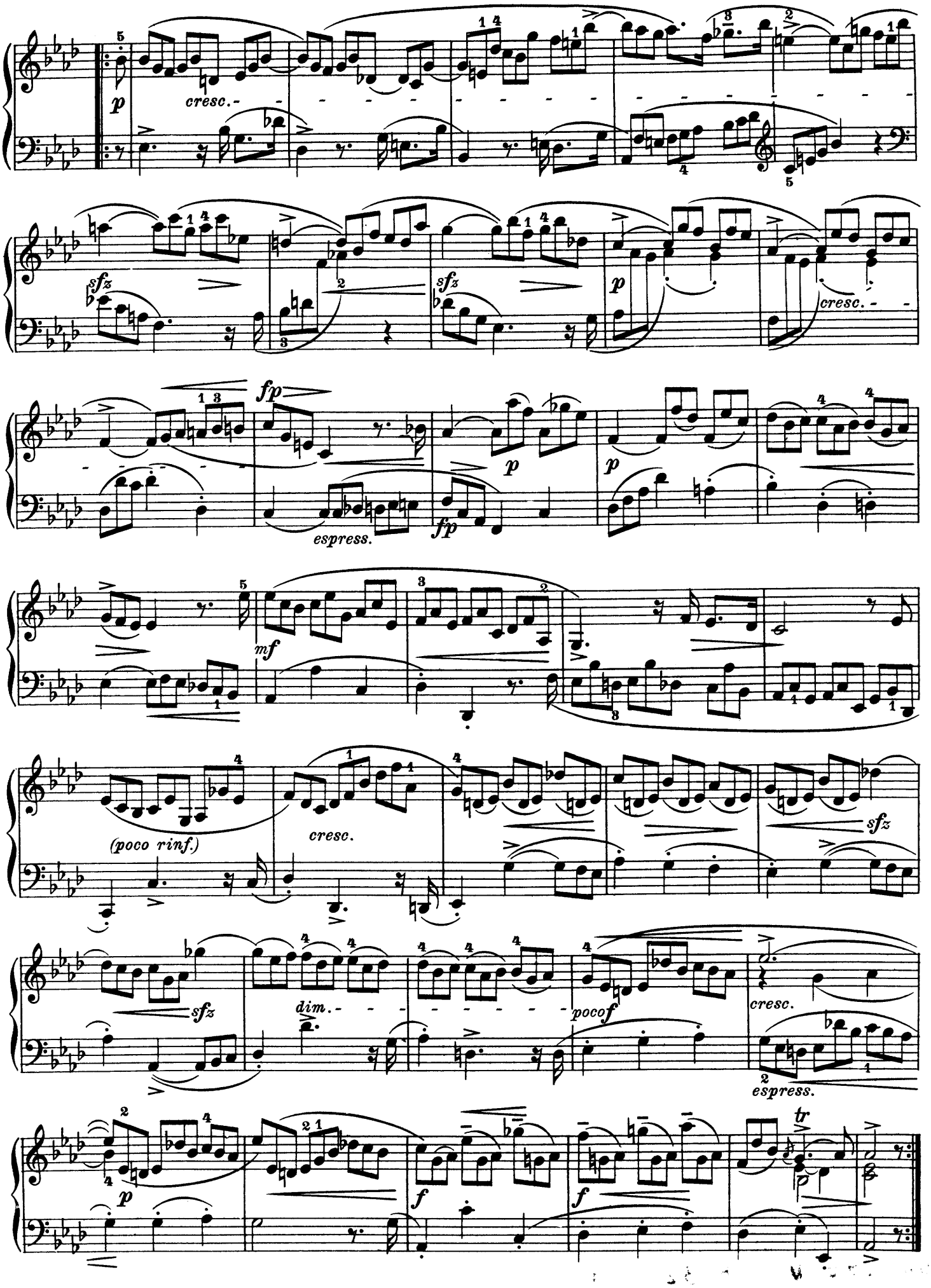


Vier Stücke.

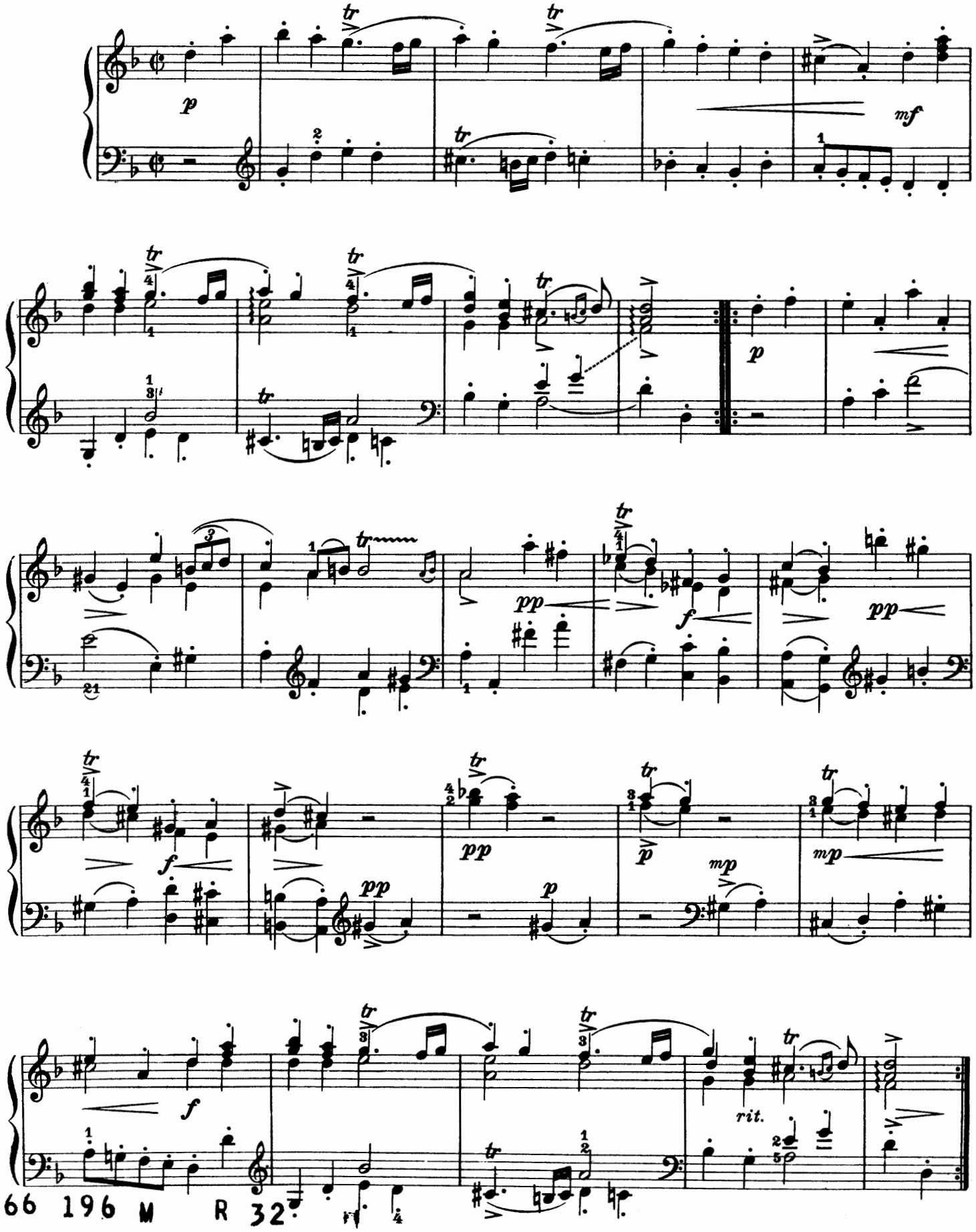
I. Courante.

Johann Philipp Kirnberger.




p
cresc.
sfz
sfz
p
cresc.
fp
p
p
espress.
fp
mf
(poco rinf.)
cresc.
sfz
sfz
dim.
poco f
cresc.
espress.
p
f
f
tr

II. Gavotte.



66 196 M R 32.

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nach Konzerten von Vivaldi, Marcello, Telemann, etc.

(Arnold Schering)

I

1.	Antonio Vivaldi op. 3 No. 7 . .	Konzert	*D dur — Ré majeur — D major*	Pag. 5
2.	— — op. 7 II No. 2 .	—	*G dur — Sol majeur — G major*	„ 14
3.	Benedetto Marcello	—	*D moll — Ré mineur — D minor*	„ 22
4.	Antonio Vivaldi op. 4 No. 6 . .	—	*G moll — Sol mineur — G minor*	„ 30
5.	— — op. 3 No. 12 .	—	*C dur — Ut majeur — C major*	„ 38
6.	Unbekannter Meister	—	*C dur — Ut majeur — C major*	„ 48
7.	Antonio Vivaldi op. 3 No. 3 . .	—	*F dur — Fa majeur — F major*	„ 54

II

8.	Unbekannter Meister	—	*H moll — Si mineur — B minor*	„ 62
9.	Antonio Vivaldi op. 4 No. 1 . .	—	*G dur — Sol majeur — G major*	„ 74
10.	Unbekannter Meister	—	*C moll — Ut mineur — C minor*	„ 84
11.	Herzog Johann Ernst v. Sachsen-Weimar	—	*B dur — Si♭ maj. — B♭ maj.*	„ 92
12.	Unbekannter Meister	—	*G moll — Sol mineur — G minor*	„ 100
13.	Herzog Johann Ernst v. Sachsen-Weimar	—	*C dur — Ut majeur — C major*	„ 106
14.	Georg Philipp Telemann . . .	—	*G moll — Sol mineur — G minor*	„ 114

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